SEPTEMBER 23, 1916 PRICE TEN CENTS

GRACE DARMOND

RIALTO REFLECTIONS

Edouard Durand, Robert McWade and Marjorie Rambeau discussing plans for future criminal activities in "Cheating Cheaters"

Eva LeGallienne proves a captivating and vivacious Patricia Malloy in "Mr. Lazarus"

The courtroom scene in "The Guilty Man." Irene Fenwick as the prisoner is seated in the enclosure to the left. Lowell Sherman as the prosecuting attorney stands directly in front of her, conducting the examination, while Gareth Hughes as her artist lover, and Emily Ann Wellman as her mother, wait the outcome from the bench in the right foreground

Adrienne Dore, a young French actress, who has retired from the motion picture field, to appear on the Broadway stage in a forthcoming production

William Collier finds it painful to tell the truth "for twenty-four hours" in the new farce, "Nothing But the Truth," even though his dear little friend, Vivian Wessell demands it. Others in the scene are from left to right: Ned A. Sparks, Mary Harper, Morgan Coman, Rapley Holmes, Maude Turner Gordon, Ione Bright and Margaret Brainerd

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DRAMATIC MIRROR

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RESENT SHABBY TREATMENT

Equity Association and White Rats to Present Opposition to Governor Whitman Because of the Signing of the Walker Agency Bill

The Actors' Equity Association, in conjunction with the White Rats, is planning to make itself felt in the coming Gubernatorial election. It is already organizing a solid opposition to the reelection of Charles S. Whitman and will throw its united support to the candidacy of Judge Samuel Seabury, the Democratic nominee.

A bulletin announced by the association at its last Council meeting states that "a political committee, consisting of John Cope, chairman, and Richard A. Purdy and Paul N. Turner, respectively treasurer and attorney of the society, has been appointed, whose duties shall be to awaken all actors in New York State, who are qualified to vote, to the pressing need of their registration. The White Rats Actors' Union will be requested to appoint a similar committee to act jointly with ours to this end. All actors resident in New York will be asked to register and vote, and in justice to their interests they must not support Charles S. Whitman."

"The chief reason for our opposition to Governor Whitman," said a prominent member of the Equity Association to a MIRROR representative recently, "is the selfish and contemptuous attitude he displays toward the theatrical profession. He seems to hold the opinion that the actors' vote doesn't amount to anything and that, therefore, he can afford to regard us with supreme indifference. But we're going to show him otherwise on Election Day. We're going to present a solid front and prove to him, once and for all, that actors should enjoy the same deserving protection as other members of society."

The differences between the Governor and the Actors' Equity Association are said to have arisen primarily over his signing the Walker Agency Bill without granting the actors an opportunity to present their arguments against the measure. The Walker Bill was introduced by Assemblyman James W. Walker of the Thirteenth District, Manhattan. It is designed to legalize the split commission for vaudeville agents and make it legal to give an actor a "statement instead of a written contract," when it is inconvenient to furnish the latter.

"We earnestly sought a hearing from the Governor," said the Equity official, "but we were only doomed to disappointment. When the bill had passed the Senate and was before the Assembly Committee, the Equity Association and the White Rats appointed special bodies to present their side of the situation in person to the Governor. But we could get no satisfaction from Mr. Whitman. We sent him urgent telegrams and special delivery letters at both his New York and Albany addresses, telling him of our readiness to plead our case and asking for an appointment. He never even favored us with a reply. And we heard nothing more until we read that he had signed the bill. How the supporters and backers of the measure must have laughed at our futility and seeming insignificance! The Governor would not dignify us with a reply!"

The Equity official emphasized the fact that the wrath of the society is not so much directed against a measure, which it deems unfair, as against what it regards as contemptuous treatment on the part of Governor.

"Evidently Mr. Whitman and his little group of advisers have firm faith in the power of the organization. They were quick to appreciate the strength and efficiency of the big vaudeville interests which were really back of the bill. They quite forgot, however, that the members of the theatrical profession are also organized and that their organizations are gaining power and strength daily. We may not yet be able to influence legislation to any great extent, but when the election is over several politicians, who have not sufficient imagination to appreciate that great oaks really grow from little acorns, will realize that the actor is rapidly becoming a power to be reckoned with in the political destinies of the nation.

"The Actors' Equity Association was organized three years ago and has a membership of over 3,000, while the membership of the White Rats numbers over 22,000 persons. Organizations which present a total membership of over 25,000 are not to be regarded politically with an indifferent eye, if I'm any judge of conditions in America. Fully two-thirds of this number are men of voting age. Grant that 10,000 of the actors reside outside the state, there is still left an imposing number of 6,000 men who can march to the polls on Election Day. And, as you know, many a candidate has lost an election by less than 6,000 votes. Why, right here in New York State, Gov. Odell, at his last election only beat his opponent by a paltry margin of 8,000. What is a plurality of 8,000 in a state of such a great population as New York?"

James A. Timony, attorney for the White Rats, substantiated in every particular the statement of the Equity Association member as to the shabby treatment accorded the actors at Albany.

"I personally made many trips to the State Capitol," he said to a MIRROR representative, "but was unable to get any satisfaction. The Walker bill, which of course, was sponsored by the powerful vaudeville interests, may prove a boomerang, however. We are making the agents live up to every letter of the law and the experience, as far as we are able to make out, is not particularly gratifying. The actors are not as seriously affected as may be supposed but they, most decidedly, have a legitimate claim of ill-treatment at the hands of the state government.

"Imagine any other group of individuals as numerous as that of the theatrical profession being treated so contemptuously in a matter which was believed would affect it vitally. It only goes to prove that organization possesses tremendous power. The people back of the Walker bill were fully and thoroughly organized while we were not, consequently our protests seemed feeble and insignificant. Perhaps, the indifference shown the actors at Albany will prove a good thing. At least it has awakened sensitiveness and pride on their part and they are rapidly organizing for a demonstration at the polls. Whitman has treated the actors with contempt and now they are going to turn the same contempt upon him, and in a manner that he won't forget for some time to come.

"After all, it takes organization to fight organization, and once the political powers realize that the actor folk are important politically they will not be so reluctant to accord them deserving protection."

THEATER TAX BILL KILLED IN SENATE

Kitchin Measure, Designed to Levy Tax on Gross Receipts, Dies in Committee—Managers' Association Leads Fight That Saves $10,000,000

WASHINGTON, D. C. (*Special*).—The Kitchin theater tax bill, designed to place the taxation system on a basis of the gross receipts instead of on the seating capacity of theaters, as at present, has been killed in committee in the Senate. The measure was introduced by Chairman Claude Kitchin, of the Ways and Means Committee and passed the House of Representatives by an overwhelming majority. The amusement interests, as represented by the United Managers' Protective Association, were taken entirely by surprise, so sudden was the bill's introduction and adoption by the House. When they had somewhat recovered from the shock they organized country-wide petitions and sent a special committee to Washington to present in person to the Senate committee their arguments against the passage of the bill. This body, consisting of Marc Klaw, Joseph Reinock, and Ligon Johnson, attorney for the United Managers' Protective Association, undertook to show the Senate committee the disastrous results the proposed measure would have upon the theatrical business throughout the country. The sudden death of the bill in committee proved that their efforts were availing. It is freely observed here that the theatrical victory was due to the fact that the administration could not afford to alienate the amusement interests in a campaign year.

The United Managers' Protective Association is responsible more than any other single agency for the defeat of the measure. Its forces, comprising all the prominent theatrical and motion picture men in the country, co-operated vigorously, and through its work over $10,000,000 in federal tax assessments has been saved to the theater and picture managers of the United States.

"We considered the section of the bill relating to the taxation of theaters a hardship and injustice to the playhouses of the country," said a prominent Washington theatrical manager to a MIRROR representative. "Theaters seem to have been singled out as targets for special burdensome legislation. We are paying a war tax now and if this measure had been passed the taxation of theaters would have been increased several hundred per cent. in many instances, and would have meant the closing up of a large percentage of amusement houses.

"The bill was an obvious discrimination against our interests. When you consider that the theaters demand no special protection from the Federal Government, you wonder why they should be the subject of special taxation any more than baseball, horse racing, or any other public amusement enterprise. The theaters, as a class, contribute more to charity than any other in the world, and it seems to me unfair that they should be selected for special and burdensome taxation.

"The United Managers' Protective Association, which represents about 100,000 people dependent upon the theater, made a wonderful fight, and its special committee in Washington, headed by Mr. Johnson, is to be congratulated on the outcome of his campaign."

ART IN THE PHOTOPLAY

The Advance of Motion Pictures Along Dramatic and Mechanical Lines is Traced in Discussion of Stage and Screen

By Arthur Edwin Krows

When gallery business of regular theaters began dropping away several seasons ago, and the cause became attributable to the comparatively new art of motion pictures, experts were ready to explain their greater attractiveness by their extremely low price. The same good excuse did for falling off of family patronage in the balcony. But it was difficult to make it serve when the occupant of the orchestra chair showed willingness to divide his interest between a spoken play and—to use the opprobrious term—a movie.

In this last-named circumstance, there was more than the question of price; it meant that motion pictures were commencing to rank high as genuine entertainment in public estimation.

Since this became evident, pictures have made many strides. So has the drama; and thereby better plays have reclaimed much of the gallery and balcony trade, and a greater proportion of that of the orchestra. It is a fact though that the reclamation has not lessened attendance at picture palaces. Here is the situation. Persons in the theater may reasonably show apprehension if pictures, which make substantially the same appeal as drama, are to command the same audiences. The question becomes, will audiences continue to divide their allegiance, or will they eventually make it a matter of choice?

In order to gain fair perspective on this momentous problem, it is imperative to examine quality as well as character of each entertainment.

Inspiration and Technical Handling

After all, "the play's the thing, whether in a motion picture or on a stage; so that necessarily comes first. In either case, the play involves essentially the same matters of inspiration and technical handling. That is, speaking now of the play, apart from its mounting, which, of course, has marked points of difference.

As to inspiration: For a long time, the motion drama was largely a rehash of old stage plays, novels and short stories. Today, it is finding the bulk of its inspiration within its own ranks. It has its own corps of able dramatists. Actual construction of film plays—the continuity, as they call it—will probably always rest with the director, because details of treatment depend largely upon exigencies of the physical location that may not be anticipated by the author. The modern director is generally a person of taste and discernment.

In the world of the so-called regular theater, they will tell you as an enduring truth, that the skeleton of every great play is told in pantomime. Pantomime is the staple of the pictures. The axiom is amplified by the trained dramatist and the seasoned actor, who declares that dialogue should be employed to advance the actual plot only when it is impossible or impracticable to do it with dumb show. The modern photoplay bridges such gaps in precisely the same way, with its subtitle, a device that has come to be quite as effective as the most polished dialogue, while it has the supplemental merit of being "heard" in the remotest part of the house.

In pantomime, the screen has a tremendous advantage over the stage in the "close-up," the invention of which is attributed to David Wark Griffith. There has been much discussion of the close-up, and some attempts to abolish it—notably that of George Foster Platt, once general stage drector at the quondam New Theater, and now of the Jesse Lasky staff, who, when with Thanhouser, aimed to keep his figures of uniform size, diminishing them with his perspectives, but never permitting them to approach the camera beyond a certain point;—but it remains a remarkably effective peculiarity of screen photography. The "close-up" has the power of compelling the spectator to act with the picture, bringing the object of his attention so near that it fills his complete comprehension, spiritual as well as mental, as it completely fills the zone of action on the screen.

Mechanical Development

In his attempt to solve the problem of pictures and the stage in their relation to audiences, the dramatic expert states it this way: "The public will never prefer an art that appeals to but one sense, to one that appeals to both sight and hearing." To this, the photoplay expert responds, "Appeal to the sense of sight in pictures, is so infinitely superior to that of the regular drama, that it amply compensates for lack of the spoken word, giving potentialities to the photoplay that will, in total effect, make it the equal of drama."

Pass in review some of these potentialities. The great advantage of pictures over the speaking stage is their facility of changing scene, whereby they may have a moving steamship, and a panorama of any given country, or view of any other subject, the scenes separated by an interval too short to be comprehended.

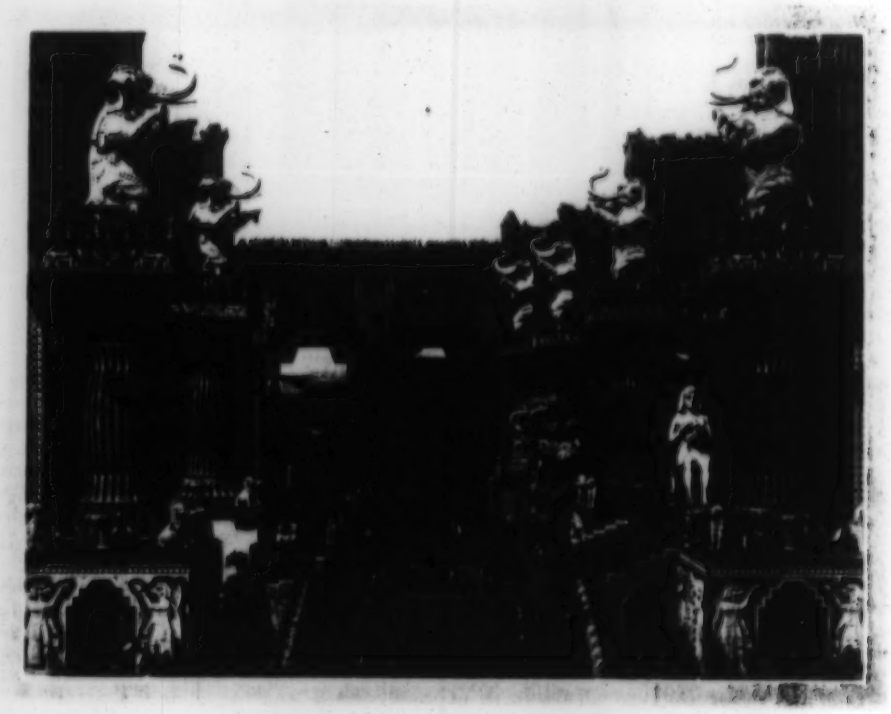
The stage, we are told, is a three-dimension space; the figures are rounded, the scene is plastic. The screen, on the other hand, is a plane surface, without real perspectives. This objection to the screen the motion pictures have met triumphantly.

As this is news even to persons in the profession, the reader may permit some description. In the first place, the reason that stage figures look rounded and screen objects flat, is that the former are seen with two eyes, and the latter with but the single viewpoint of the camera. The basis of the new process, patents for which have been taken out by the Triangle-Keystone Film Company, was the old parlor stereoscope, through which one could look at two apparently identical flat pictures and see them merged into one in which everything stood out, rounded. After much experimenting, the stereoscopic motion picture is an actuality; screen perspectives are no longer flat. Indeed they are more correct to the eye than those of the stage. The stage has a back drop with a single perspective painted upon it, this standing in violent contrast to the double perspective of the foreground. The new picture is a single film and may be run in any standard machine without special attachment to cause inconvenience.

The stage has color; the commercially successful pictures have not. Sometime ago, the Kinemacolor Company produced a highly ingenious film in which color sensation was produced by persistency of vision with two mixtures of hues and some blue rays from the white light of the projector; but the result was not entirely satisfactory. Now we are told that Edison has almost perfected a film in which each picture is actually in full and correct color. The wizard of invention has promised that he can make this commercially feasible; and his promise may be accepted as assuring early fulfillment. Correct color at every moment is something that the stage may approximate only in a broad way; if the film has this accuracy, it becomes another point of superiority.

When the stage wishes to present a highly poetic scene, it can do little more in the way of psychological mounting than to bathe it in diffused light and play it behind gauzes. Present day directors accomplish this with a diffusing lens for the camera. It softens hard outlines but yet paints a landscape, for instance, with full orthochromatic values.

The screen has become a three-dimension space in another sense. A spectator does not merely view the scene at a given distance; he enters upon it. He goes through doors; he ascends staircases; he travels with the characters in their private cars, their limousines, their railroad compartments, or whatever their means of locomotion may be.



PHOTOPLAY ART AT ITS BEST.
Magnificent Scene from D. W. Griffith's "Intolerance," the Greatest of Motion Picture Productions, in Which Settings of Unparalleled Richness Are Displayed.

One may not speak of the manner in which pictures have been overcoming their mechanical limitations without remarking the way in which they are improving their advantages.

Artistic Improvement

On the speaking stage the setting has to serve for too long a time, and for too great a variety of physical action, to be designed as a fixed pictorial composition, which means balanced masses of light and shade, and converging lines; characters have to move about without making the effect displeasing. But in the pictures, there are brief flashes of connective scenes, in which no one moves out of the fixed scheme. These may be built up for sheer pictorial beauty.

Scenery is no longer painted for the pictures in prevailing tones of blue and brown, but in full, real-life values. Costumes are quite as colorful. As a result, orthochromatic registry is correct.

One rarely sees anachronisms in the pictures to-day. There is a technical expert in each large studio who commands all important archaeological references. Lighting, largely through the efforts of men like D. W. Griffith—who introduced night motion picture photography, by means of powerful floodlights, for "The Birth of a Nation"—has made great strides. Focusing overhead lamps has made it possible to photograph a scene with correct shadows from a table-lamp, for instance, the lamp itself not too bright and the rest of the scene sufficiently illuminated. large shadows, instead of being abolished, as formerly, are now encouraged for their artistic effect. The effect of the baby spot-light, in picking one particular character out of the scene, has been secured by the use of a transparent iris, before the camera lens, making one figure bright and the rest in shadow.

One might continue at great length to detail various innovations—flickerless devices, which do away with the brief region of darkness between individual pictures in the reel, the discovery of cold light, and resultant success of paper "film"—made or about to be made in motion pictures; but the few named here may suffice as instances of motion picture advance on the technical side.

But the real advance is along lines where the instances are intangible—the things academically called inspiration and photoplay writing. These almost defy analysis at the same time that they stir emotion to unexpected depths; and they share here no more limitations than in drama.

BIG ACTING IN SMALL PART

Adolph Link, Whose Performance in "Flora Bella" is Attracting Attention, Tells of Early Difficulties in Gaining a Hearing in America

It is rare that one finds a distinctive characterization in a musical play. Give the musical comedy public—that public which consists principally of the tired business man and his equally tired wife, plenty of tinkling tunes, agile dancing, new jokes and pretty girls, and it is quite indifferent to the nature of the acting. In the musical productions of the last few seasons we can recall but two or three players whose performances were notably artistic. John Findlay as the philosophic waiter in "The Only Girl" is one of these. William Danforth, the amusingly sinister figure

ADOLPH LINK,
Who Gives a Sympathetic Performance of Kosonoff in "Flora Bella."

in the last Gilbert-Sullivan revivals, is another.

Reading the name of Adolph Link in the cast of "Flora Bella," now on view at the Casino, we were pretty certain that we were again to be favored with a fine musical comedy characterization. We remembered Mr. Link's vivid performance of Old Baumert in "The Weavers," last Winter. We had been told he was trained in Continental schools of acting and that his range of characters extended from Shylock to Falstaff, from professors, physicians and their like, as represented by Hauptmann and Bracco, to the Doctor in "The Lure," as pictured by Scarborough. We were not to be disappointed. His delicate and sympathetic performance of an old dancing teacher in the Cuvillier operetta will be, we venture to say, the most memorable part of that production when it has vanished into the misty past.

Mr. Link is an actor of wide experience, and although he has appeared many times in this country, it was not until three years ago that he made his debut on the English-speaking stage.

"Contrary to popular American belief, I am not a German," the actor said, while tracing the events of his long professional career. "I was born in Budapest, of Hungarian parents, but was taught the German language, inasmuch as its study was compulsory before the war of 1866. I presume the familiar expression, 'An actor is born, not made,' is true in my case, for I remember clearly my histrionic attempts as a schoolboy. It was my particular pride to be able to imitate the eccentric figures in our neighborhood for the pleasure of my young companions. Finally, my private performances in the streets and yards grew to such proportions that my father engaged a young man to escort me home the moment school was over."

Mr. Link came to America for the first time in 1881 and appeared in Heinrich Conried's company at the Thalia Theater, in New York. He made altogether nine trips to this country to play in various German repertoire organizations. In 1882 he toured the United States with Marie Gaistinger, in light opera, and afterward played four seasons at the Irving Place Theater.

The actor related amusingly the incidents leading to his first engagement on the English-speaking stage.

"J. C. Huffman, the Shubert stage director, sent for me one day and offered me the part of the German doctor in a company which was to present "The Lure" on tour. I accepted, as I believed the experience would be profitable in making me acquainted with American theatrical conditions. At rehearsals, however, I could make neither head nor tail of the part. You see," he laughed, "I was not familiar with German dialect. Three times Mr. Huffman tried me out, to my great exasperation. At last I told him I could not play it unless I contributed my own dialect. 'Go ahead,' said Huffman, 'write your own part.' And this I did and played it successfully for several months on tour.

"Little did I dream of the struggle ahead of me in attempting to gain a foothold on the American stage. Our season ended, I tried to obtain other engagements, but at each managerial office I continually met the cry, 'Nothing for you to-day.' Sometimes it was uttered by an insolent office boy, again it was 'some one very close to the manager.' The attitude displayed toward actors in the producing offices amazed me. They were regarded as so many beggars, undisturbed by insults or rejections. I simply could not stand in line with them the long weary hours in the offices. I was not trained to such methods.

"Nothing came my way. I didn't know what to do. I couldn't go back to Germany, as conditions there would be even worse. Then I received an offer to play the part of Caleb Plummer in 'The Cricket on the Hearth,' which was to be presented in high schools. The salary was ridiculously insignificant, but the engagement would give me greater knowledge of the English language, and so I accepted. Next came 'The Weavers' and its opportunity to appear before the [illegible] New York public. While a great work, its theme was too depressingly worked out for the approval of American audiences, and so its engagement was a failure financially.

"After 'The Weavers' I played a disastrous engagement in motion pictures, receiving six days' salary for a month's work. And then a friend, Richard Ordynski, whom I knew well in Europe, offered me the part of Kosonoff in 'Flora Bella.' I know it is only a 'bit,' as you say over here, but it is aiding me in getting established on Broadway, and that of course is the goal of all American actors. And, by the way," he added proudly, "I'll soon be a strictly American actor, as I have taken out my first naturalization papers."

An interesting feature of Mr. Link's "make-up" as Kosonoff is a satin vest, 120 years old, which was originally the property of Johann Nestroy, a famous Hungarian comedian, who died in 1860.

"Nestroy gave it to me when I was a little boy," said the actor, "and told me that if I kept it and made careful use of it, when I grew up good fortune would always attend my stage career. I have the utmost faith in it, for every time I've worn it its charm has proved effective."

LOUIS R. REID.

AS I WAS SAYING—

BY MADEMOISELLE MANHATTAN

Just met Chauncey Olcott, hurrying, importantly, to meet the noted author and manager, George M. Cohan, for the initial rehearsal of the new play in which for the first time since the ancient and forgotten days of "The Old Homestead," Mr. Olcott will appear as a regular actor without a song in his entire system. "Honest John O'Brian" is the title of the new piece, and in a gush of confidence Mr. Olcott assured me that the name part, which fits him like the newest thing in eel-skin spats, is a French youth of qualities sure to endear him to the matinee girl and audiences of more maturity. I am quite certain that the newest Cohan and Harris star wouldn't deceive a trusting young nature like mine, but "O'Brian" scarcely sounds like French dialect; does it?" "It won't seem like the old home," I simpered, "to see you in a role that never allows you to gush forth into song." Mr. Olcott made no reply, but bent a look of stern reproach upon Mr. Cohan. That doughty young defender of the drama leaped from his trench and said, "Well, Mamzelle, you see it's like this. Chauncey has just celebrated his eighteenth birthday, and his lovely tenor voice is changing to baritone. Nobody likes baritone comedians, so we cut out the song stuff." And then the two hurried along to the theater. I suppose it's all right, but somehow I am not fully certain that George M. wasn't putting something over, too.

—

Marc Klaw, receiving congratulations the other morning from brother managers, politicians and capitalists upon the happy result of his recent conference in Washington with a Senatorial sub-committee on the question of taxing the theaters more heavily than heretofore, was called by the tinkling telephone at his elbow, to speak to his brother manager, Al. H. Woods. "You're a pure patriot, aren't you?" asked Mr. Woods. "The only one in the business," responded the head of the syndicate firm. "Well—" from Mr. Woods—"why shouldn't you and I get together and hang a big Wilson and Marshall banner from the Republic Theater across to the New Amsterdam?" "Not on your life," replied Mr. Klaw, who by the way is the original Hughes Democrat; "I never mix religion and politics, and I wouldn't affront my Republican audiences with a Democratic banner." "Don't ring off, old dear," cried Mr. Woods from his end of the wire. "I admire your convictions and I'm with you on the religious effect, but why not play fifty-fifty with a Hughes banner on one side and a Wilson on the other? Then we'll catch 'em coming and going."

And when Mr. Woods sadly tells the story, he adds with a wail that Mr. Klaw with a hollow, mirthless laugh declined to lend the Amsterdam façade to any political banner unless Lillian Russell decided to run on a Suffragist ticket.

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Just before Lady de Bathe (Lillie Langtry) left for California, these two eyes spied her ladyship lunching at the Ritz with John D. Williams and Somerset Maugham. Obeying her beckoning hand, I joined the British beauty and heard her outline, to the evidently absorbing interest of dramatist and manager, the story of her own novel, "All at Sea."

"What a capital scenario for a play," commented Mr. Williams. "And how I should like to write it," mused Mr. Maugham with an interested second-act expression. "And what capital fun it would be to play it," cried the one-time Jersey Lily. And then they separated and went their several ways, Mr. Williams to John Drew's rehearsal, Mr. Maugham to listen to Margaret Anglin's delicious reading of the lines of "Caroline," and Lady de Bathe to her apartment at the Savoy to have her marvelous Mathilde hunt up a copy of "All at Sea" for me to read. Of course I disclose no state secret when I hint that if you wait patiently until the close of the California tour of the Langtry you may hear a gratifying announcement from the Williams offices in which the name of that young entrepreneur and of Somerset Maugham are pleasantly linked with that of Lady de Bathe.

—

Everybody knows that I am too noble to listen to other people's conversation, but also are all my friends aware of my acute anxiety to improve my infant and budding mind on all occasions. Therefore I am sure you will not judge me harshly when I relate the bitter disappointment which met my perfectly honorable intention of gleaning a stray sheaf or two of dramatic wisdom on the virgin and unfurrowed field of the *salle-a-manger* at the Claridge a few days ago. Lunching at that caravansary were Rida Johnson Young with Louis Anspacher, who wrote "The Unchastened Woman," and Kathryn Kidder, who besides being Mrs. Anspacher is supposed to be the custodian of more dramatic technique and abstract knowledge of *the literary play* than exists anywhere in the world, outside the convolutions of George Jean Nathan's brain. Therefore, with the noble purpose of collecting a gem of dramatic lore to present to this column, I strolled very slowly past their table, pretending only to notice Laura Hope Crews, who was the fourth of the party. "Surely," I said to myself, "Professor Anspacher must be saying something lofty and soul-stirring, he looks so rapt and intense, and as for Rida Young, I quite know that pearls of wisdom are falling from her lips, so glowing is the fire of inspiration in her big eyes."

And so, as I said, I strolled slowly past the seats of the mighty, and this is what I heard:

Mr. Anspacher: "I am perfectly devoted to soft shelled crabs. My whole soul goes out to them when they are broiled in French oil. But they must be broiled, you know—never, never, never fried." And to his noble apostrophe to the sidling mollusc Mrs. Young listened with glistening eyes, and if she weren't one of our very foremost dramatists I should accuse her of smacking her lips as she ecstatically added, "Oh, yes, broiled, of course, and one needs no other proof that a kind Creator is over all than when there creeps into the very deepest recesses of one's inner being one perfect broiled crab and a heart of lettuce with Russian dressing."

Then I fled.

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A MONUMENT TO CREATIVE GENIUS

"INTOLERANCE" startled New York as has no stage play of recent years. Also it mystified many erudite students of the drama. It is a tremendous spectacle, likewise it is technically revolutionary, and therein lies its significance as an indication of what may come.

Ever since he began making pictures for the Biograph Company, D. W. Griffith has scouted precedent. He fought to develop a new art along natural lines, regardless of laws created for the spoken drama. Instead of imitating he experimented. "Intolerance" is his greatest experiment and his greatest picture.

The tendency of this photoplay is toward the almost complete abandonment of dramatic principles of construction in an effort to make swift moving pictures guide and keep pace with the mind.

Scenes flash for a moment, then change and give place to other scenes of a different period and people, as thoughts flash through the mind, irrespective of time and place. There is no attempt to interweave the four plot threads; but behind all is a central unalterable motive, an argument that is being driven home, now this way, now that—the argument that during all ages intolerance has been a curse.

Mr. Griffith's photodrama is not perfect; but it marks a great advance along lines of alluring possibilities, not unlike those suggested by Hugo Munsterberg in his "Psychology of the Photoplay." "Intolerance" will stand as a monument to its creator and an inspiration to others who follow in his steps.

PLAY THE GAME—YOU MAY WIN

THERE is an organization called the Authors' League of America. And there is another organization known as the Dramatists' League, or something of that sort. The first issues a publication labeled the *Bulletin*. In a recent issue of the *Bulletin* are alluring suggestions to fiction writers. If you read the list you will think that anybody who has a spark of imagination and who can construct a sentence has a fortune on the doorstep.

The magazine market is wide open and a free admission sign hangs over the entrance. One dealer calls for "love tales." Another wants anything that is mysterious, and evidently a goodly number of this sort has been accepted. The mystery is how they got in. Another publisher wants stories about women only, and for women. Sounds like a Bok advertisement, but it isn't. As an offset, another wants something with "an exclusively masculine appeal." One pleader wants stories that will "space up" eight thousand words, and another pins the writers down to four thousand five hundred. There is a market for every brand of story. Thus playrights and scenario builders have another chance.

It isn't everybody who can write a play, although managers and producers think that everybody thinks he can. The woods, and hall-rooms of tenements and eyries in pretentious apartments are bulging with playwrights. But if they fail, the Authors' League of America opens the door to them. Maybe you, if you are a word architect, think that anybody who can write a play can write a novel. Well, cremate that thought. There is no more truth in it than there is in the obverse, that anybody who can write a novel can write a play.

The advice is offered gratis that the playwright who has fallen down on that work should make a visit to the magazine man. He creates the impression when first visited that he is easy. When he is seen the second time he has changed. He looks about as inviting as the dishes on a table after the repast has been devoured.

Then return to the manager or producer. While he cuts the life out of what you offer, smile. When he takes the broken pieces and puts them together to dove-tail with his conceptions, changing the title to something quite different from the one you put on the piece—let him have his way. If the play succeeds, you take the throne chair and the manager or producer whisks the dust from your shoes.

"But if it fails?" you ask. Then you have gambled and lost. But, you reason, that is the same as anything else one undertakes. Of course. All you have to do is to play the game. Everybody is doing it. But remember what Bishop Brooks told a lady who said she heard him snore in his sleep. "You must not believe all you hear," was the Bishop's reply.

HEARD ON THE RIALTO

NEW STYLES IN PLAYS

I wrote a play about a crook,
More thrilling than a "Raffles" book,
With feelings proud, I undertook
To interest a friend of
a friend of a manager who
I heard was looking for a
great play.

He glanced it o'er with eager eyes,
He jumped up, partly in surprise
"My friend, you've got a precious prize
And one that, if I'm not
mistaken, will run for a
year or more on the Great
White Way."

The managers I swiftly sought
But found attention dearly bought,
Of my great work they would have nought,
Declaring that styles change
rapidly in the theater and
therefore no crook plays
would be produced this season.

My failure did not daunt my will
And picking up my trusty quill,
I went to work with vim and skill
To write a farce that
would contain but little
motive, humor or ingenuity.
There's a reason.

L. R. R.

FIRST GRAVE-DIGGER: I see that the American Federation of Labor is going to ask the Actors' Equity Association to join in. Are you going to walk out?

SECOND GRAVE-DIGGER: My boy, I've been walking out nearly ever since I can remember.

Herman Darewski, who is to London what Irving Berlin is to New York, believes in greater speed and efficiency in the composition of ragtime airs. To lose no time over his commission to supply the music for Albert De Courville's productions, Mr. Darewski has obtained the rights to an Italian invention called the pianotypewriter. When attached to an ordinary piano the instrument prints the music as played.

A merry guessing contest has been going the lengths of the Rialto as to the selection of the press representative for the Century Theater. We were made to understand that many tried and true wielders of publicity pens had applied for the position and been rejected. Next we heard that the honor had fallen to a woman. We thought of Anna Marble, who helped to make the Hippodrome known throughout the country; Mrs. Worswick, who wrote effective publicity for "Polygamy," and others. Messrs. Dillingham and Ziegfeld have finally ended the suspense and announce that Dorothy Richardson, formerly press representative for Elizabeth Marbury, has been appointed.

The philosophy of Shaw's memorable phrase, "You never can tell, my boy, you never can tell" was never better illustrated than in the case of Dorothy Donnelly, the actress, who has just turned author. Heretofore, she has always been associated with serious and emotional dramatic roles. In fact, her persistence in such parts has aroused considerable doubt as to whether she possessed a sense of humor.

Then we went to "Flora Bella," and on the programme in good-sized type we read the name of Dorothy Donnelly, librettist. We became curious and we learned that she had been called in to revise and Americanize the Cosmo Hamilton adaptation of the German original. She has done her work well—so well, that it is quite easy to distinguish her lines from those of Mr. Hamilton. For instance, we do not suspect Miss Donnelly of writing "I feel so happy I could kiss a woman with a moustache," which a French hotelkeeper utters, nor do we believe that Mr. Hamilton was responsible for the query of the leading comedian, "Why do fat women always indulge in baby talk?"

THE KNUT.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"NOTHING BUT THE TRUTH" SCORES

Farce in Three Acts, by James Montgomery. Produced by H. H. Frazee at the Longacre Theater, Sept. 14.

Robert Bennett ..... William Collier
E. M. Ralston ..... Rapley Holmes
Richard Donnelly ..... Morgan Coman
Clarence Van Dusen ..... Ned A. Sparks
Bishop Doran ..... Arnold Lucy
Gwendolyn Ralston ..... Margaret Brainerd
Mrs. E. M. Ralston ..... Maude Turner Gordon
Ethel Clark ..... Ione Bright
Mable Jackson ..... Vivian Wessell
Sable Jackson ..... Mary Harper
Martha ..... Theresa Michelena

During the first act of "Nothing But the Truth," and for a short time after the curtain had risen on the second, it appeared as if James Montgomery had written a companion piece to "Ready Money"—something just as funny, that is, and utilizing rather similar farcical material. The promise was not quite fulfilled, although the first night audience remained in high good humor. When there was danger of laughter dying, why in stepped William Collier and all was merry once more.

Mr. Collier wears well. He has a way of conveying so many meanings, only hinted at in the dialogue, that one is kept mentally alert in following him. He emphasizes every comedy point without becoming over obvious, and there is enough variety to his method to prevent a slackening of interest in what he is going to do next. The same cannot be said for Ned A. Sparks, whose unvaried lugubrious mood is amusing for a time, but not when carried through three acts.

The certain embarrassments consequent upon telling the truth in and out of season are so generally recognized that nobody thinks of attempting it. Uncompromising veracity is so little a part of social intercourse that it lends itself naturally to farcical treatment in which consistent characterization may be ignored, as long as the situations are laughable—and Mr. Montgomery's situations are laughable, most of the time.

At the close of the first act the possibilities for complications are inviting. A broker (William Collier) in order to please the young woman he loves, by doubling her fortune of $10,000, has wagered that amount with the girl's father and two friends on his ability to speak the whole truth and nothing but the truth for twenty-four hours. Following acts show how he is tested almost, but not quite, beyond endurance.

The superiority of the first act is not so much due to better material than Mr. Montgomery provided later on, as to the fact that the similarity of a number of the subsequenet situations necessarily dulls their effect. As might be expected, the high spots of the farce are reached when Mr. Collier is on the stage; but several other players must be credited with able performances, Rapley Holmes, for one, and Vivian Wessell for another. Nothing more ludicrous need be wished upon Miss Wessell's impersonation of injured innocence when she recites melodramatic speeches as evidence against the husband of the jealous Mrs. Ralston. Others deserving of mention are Morgan Coman, Arnold Lucy, Margaret Brainerd and Maude Turner Gordon.

"PAGANINI" IS MAINLY GEORGE ARLISS

A Comedy in Three Acts, Written by Edward Knoblauch and Produced by Klaw & Erlanger and George C. Tyler at the Criterion Theater, Sept. 11.

Nicolo Paganini ..... George Arliss
George Harrys ..... Dudley Digges
Thomas Watson ..... Charles Harbury
Charlotte Watson ..... Margery Maude
Sir Richard Strangford, Bart ..... Edgar Kent
Lady Strangford ..... Mrs. Arliss
Captain Joseph Strangford ..... R. Leigh Denny
Antonia Bianchi ..... Sara Biala
A footman ..... John Rutherford
A waiter ..... Fred Nicholls
A waitress ..... Rosina Henley
Landlady of the inn at Calais ..... Lelia Repton

After a more or less varied reception during the past year, when Boston, Chicago and other cities were visited, George Arliss and "Paganini" have come to New York. As a play, Edward Knoblauch's latest work is of no great importance. Really it is a character study done into play form to suit the unusual histrionic gifts of George Arliss. One may well become interested in the interpretation given the character of the eccentric violinist, for it is a beautifully finished piece of acting; but there is little else to arouse enthusiasm. Either Mr. Arliss will be the making of "Paganini," or it won't be made.

To be sure there is appreciable charm and some whimsical humor in the revelation of the vagaries of the artistic temperament as exemplified in the person of "Paganini"; but with the exception of a rather impressive scene in the second act, superbly played by Mr. Arliss and Sara Biala, as his discarded Italian sweetheart, there is little to recall in the way of forceful conflict. Conventional in design and too frequently wanting in the valuable element of suspense, the play comes under the head of costume comedy, pleasantly romantic and atmospheric in suggesting the England of 1830.

All of the action transpires during one day, the scenes being laid in a London drawing room, in the parlor of a hotel at Dover and in an inn at Calais. It is a very full day for changeable Paganini, who is afforded opportunities to display every side of his variable nature and prove at the close that being essentially an artist, he is a demonstrative, but fluctuating and unsatisfactory lover.

Almost from the first, the audience is made to feel the transitory nature of the attachment between the very youthful Charlotte Watson and the great virtuoso, who is credited with possessing an abnormal fascination for women. There is never a question about the ultimate disillusionment of the infatuated girl and at the close of the first act, with her hasty pursuit of the violinist, it is not difficult to forecast the more essential of the incidents preceding the inevitable climax that returns the young woman to the arms of her stolid English fiance.

But before this happens Mr. Arliss has given a wonderfully complete portrayal of the artistic temperament in all its phases. He is kindly, irritable, lovable and cringing, by turn. Attempted by an actor of smaller caliber, mannerisms so pronounced might appear grotesque, but Mr. Arliss always makes them a part of a characterization consistent in its inconsistency.

"POLLYANNA"

A Comedy in Four Acts by Catherine Chisholm Cushing. Based on the Novel of the Same Name by Eleanore Porter. Produced by Klaw and Erlanger and George C. Tyler, at the Hudson Theater, Sept. 18.

Mrs. Carmody ..... Maude Granger
Miss Carroll ..... Helen Weathersby
Mrs. Gregg ..... Maud Hosford
Nancy ..... Jessie Busley
Miss Polly Harrington ..... Effie Shannon
Pollyanna Whittier ..... Patricia Collinge
Jimmy Bean ..... Master Stephen Davis
John Pendleton, Esq. ..... Philip Merivale
Bleecker ..... Harry Barfoot
Doctor Chilton ..... Herbert Kelcey
Jimmy Bean ..... Taylor Graves

"Pollyanna" has interesting moments—moments in which humor and pathos are delightfully blended, as in the second act when the crotchety, broken-hearted Pendleton and the gladsome Pollyanna exchange the fairy stories that unite their lonely lives. Had Miss Cushing been more adroit in concealing the framework of her adaptation; had she timed her entrances and exits less arbitrarily; had she provided little more of such essentials as action and suspense she would have a sensational success on her hands, despite the occasional periods when banality and cloying sentimentality have the upper hand.

Really, "Pollyanna" should have a wide appeal, aided principally by a beautiful representation of its title role. We can imgaine no one, with the possible exception of Maude Adams, who could have lent as exquisite charm and spirit to Pollyanna as Patricia Collinge. Her entrance upon the scene shortly after a tedious beginning made even the pseudo-cynical quite "glad" they were present. What more can be desired by an idealistic producer?

Effie Shannon contributed the appropriate air of aristocratic aloofness and down-East simplicity to the part of the maidenly Polly Harrington. Jessie Busley was a boisterous Irish servant. Herbert Kelcey did not grasp the essentials required of a village doctor. His vision was altogether too broad. His fussiness over details was not sufficiently definite.

Philip Merivale acted the part of the unhappy Pendleton with fine sympathy. A character vaguely drawn by the author he made Pendleton seem plausible—a supposedly wealthy figure ekeing out a lonely existence within the confines of a narrow village.

The story of the little orphan who spread the gospel of gladness into the tyrannical and petty homes of the village until each one radiated some part of her spirit is too well known to bear repetition here. Suffice to say that for the purposes of the play little Pollyanna is shown converting gossips into magnanimous individuals, changing her aunt from an autocratic ruler into a creature with a kindly heart, and winning Pendleton, the boy sweetheart of her dead mother, from a life of dyspepsia and despair to one of love and cheerfulness.

OTIS SKINNER IN "MISTER ANTONIO"

Comedy in Four Acts by Booth Tarkington. Presented by Charles Frohman at the Lyceum Theater, Sept. 18.

Tug ..... John McCabe
Pearl ..... Agnes Marc
Antonio Camarsdonio ..... Otis Skinner
Joe ..... Robert Harrison
June Ramsey ..... Eleanor Woodruff
George Riddle ..... Walter F. Scott
Minnie Riddle ..... Sue Ann Wilson
Avalonia Jorny ..... Frances Lady
Earl ..... Patterson McPutt
Mrs. Jorny ..... Louise Sydnoth
Milton Jorny ..... Joseph Brennan
Rev. Jesse Walpole ..... Ernest A. Hinz
Mrs. Walpole ..... Jessie Ormsbee

As an Italian organ grinder, destined to remove the cloak of smug complacency from the leading citizens of a self-consciously moral community, Otis Skinner is altogether likable. There is no question at all about his giving an admirable performance in the leading character of Booth Tarkington's play; but there may be regrets that an actor of such attainments did not have something a little more worth doing, for at best "Mister Antonio" is rather superficial entertainment, touching only lightly on the facts of life, or missing them entirely. The best hope is in an abundance of easily appreciated sentiment and the remarkably sympathetic acting of the star and several members of his company, notably Eleanor Woodruff, Joseph Brennan, and Robert Harrison.

Mister Antonio is portrayed as a truly romantic son of Italy, filled with the joy of life and always ready to follow his emotions wherever they may lead. In the first act, prior to his Summer pilgrimage on the road, he happens into a Third Avenue saloon, where an unknown man, recovering from a debauch and robbed of all his belongings, is about to be thrown into the gutter. Antonio befriends him, recognizing the Mayor of Avolonia, who had him arrested the previous year. This bit of information makes a quite effective curtain situation.

From here the action moves to the street in front of the home of the mayor, whose reputation is spotless. Antonio happens along with his donkey, his hurdy-gurdy and his half-witted companion. There is the usual small-town story of an innocent girl threatened with disgrace because of a really harmless indiscretion, and Antonio, who typifies the tolerant cosmopolitan as opposed to provincial prig, takes it upon himself to fight the girl's battle. Of course he wins, whereupon the young woman decides to continue with him on his travels.

While the story is highly romantic and none too plausible, practically all of the characters ring true. John McCabe, as the proprietor of a cheap saloon, and Agnes Marc, as a woman of the streets, contribute to the realism of the first act, whereas in later scenes there are many accurately drawn village types. There is a bit of melodrama at the close of the third act, otherwise the play advances rather quietly.

DALY'S THEATER CLOSES

New York Spoke in International Circuit Ends Career After Two Weeks of Activities

Daly's Theater is no longer a spoke in the wheel of the International Circuit. After two weeks of activities it closed its doors last Saturday night. "Rolling Stones" was the final attraction. The poor location and condition of the theater, coupled with the fact that the opening play, "The Hour of Temptation," was decidedly unmeritorious, are believed to be responsible for the failure of the playhouse as a member of the new circuit.

TWO NEW SELWYN PLAYS

Selwyn and Company have begun rehearsals of two new plays, "Under Sentence," a drama by Roi Cooper Megrue and Irvin S. Cobb, and "Our Little Wife," a farce by Avery Hopwood. "Under Sentence," which was recently presented out-of-town under the title of "John W. Blake," will be produced at the Harris Theater on Oct. 3 with a cast including George Nash, Janet Beecher, Felix Krembs and Lawrence Eddinger.

Margaret Illington will have the stellar role in "Our Little Wife." In her company will be seen C. Aubrey Smith, Walter Jones, Robert Fischer, Gwendolyn Piers, and Rae Selwyn.

"BILL POSTERS TRUST" ACTIVE

CHICAGO (*Special*). — Complaints have been made to District Attorney Cline that the "Bill Posters Trust" is still in existence, despite the dissolution order of the federal court. A number of independent firms allege that discrimination is being shown against advertisers by members of the American Bill Posting Company. Mr. Clyne has promised to make an investigation and says that if he finds it is true that the bill posters are violating the mandates of the court he will take steps to cite members of the alleged trust for contempt. Judge Landis issued a restraining injunction last Fall against the bill posters and ordered a dissolution of the association. The case was appealed to the supreme court where it is still pending.

"JUSTICE" TO TOUR

"Justice" will begin its season on tour, under the direction of John D. Williams, at the Bronx Opera House next Monday night. John Barrymore and O. P. Heggie will continue in the principal parts. Bertha Mann has succeeded Cathleen Nesbitt in the role of Ruth Honeywill.

"THE INTRUDER" AT THE C & H

A new comedy by Cyril Harcourt, entitled "The Intruder," will be presented by Cohan and Harris in the C & H Theater, Tuesday night, Sept. 26. In the cast will be seen Olive Tell, Frank Kemble Cooper, H. Cooper Cliffe, Vernon Steele, Frederick Esmelton, and others. The play was recently tried out at Long Branch, N. C., under the title of "Blackmail."

CASTLES-IN-AIR TO BE "BULL RING"

Castles in the Air, atop the Forty-fourth Street Street Theater, will begin its new season Thursday night, Sept. 28. The place has been transformed into a reproduction of the Plaza del Toro, Granada, and will be called "The Bull Ring." An elaborate revue, staged under the direction of Edward P. Temple, will be the entertainment feature. The cast will include Helen Trix, Ernest Hare, Patsy O'Hearn, Alice Van Ryker, and a chorus of fifty.

A travesty of "Carmen," with a terpsichorean bull fight will open the performance. This will be folowed by a fox trot, "When the Boys Return," written by Miss Trix, and "The Heart of Wetona," an Indian ensemble number, by Sigmund Romberg. Other features of the programme will be the Marvelous Millers, whirlwind dancers; the Gaudechmidts, with their Spanish poodles; Hugo Jansen in a novel dressing act; Morris Cronin's Merry Men, jugglers, and Grazier, a male dancer.

EAST-WEST PLAYERS' SEASON

The East-West Players, who presented a series of one-act playlets at the Berkeley Theater last Spring, are preparing for their new season. In addition to a revival of "The Stranger," and "Night," they are planning to produce "The Awakening of Narradin," an oriental fantasy by Gustav Blum and Elias Lieberman. Music, in keeping with the action of the story, has been composed by Walter R. Johnson. The East-West Players are an experimental organization in co-operative management and include in their ranks actors, playwrights, artists and musicians.

BOSTON OPERA COMPANY COMING

The Boston National Grand Opera company is coming to New York for a second season. The engagement will begin at the Lexington Opera House on Nov. 6. The organization, which is under the direction of Max Rabinoff, includes Maggie Teyte, Louise Villani, Tamaka Miura, and Mabel Riegelman, sopranos; Marie Gay, contralto; Giovanni Zenatello and Riccardo Martin, tenors; George Baklanoff and Thomas Chalmers, baritones, and Jose Mardones, basso. Robert Morazoni is the musical director.

Last year Anna Pavlowa and her Russian ballet were an important part of the organization when it appeared at the Manhattan Opera House.

JULIA ARTHUR TO PRODUCE PLAYS

Actress to Appear Under Her Own Direction in Romantic Drama, "Red Wine of Roussillon," by William Lindsey

Julia Arthur, who returned to the stage last season after a long absence to play the stellar role in "The Eternal Magdalene," has formed a company "for the production and presentation of plays and other stage attractions." The firm, which has been capitalized at $15,000, will be known as the Julia Arthur Company. Its directors are Julia Arthur Cheney, William A. Hoy, and Charles G. Bochert, of 56 Wall Street, New York.

The first offering of the new firm will be "Red Wine of Roussillon," a romantic drama by William Lindsey. The play will be renamed "Seremonda," it is said. Rehearsals will begin about Oct. 1 and the drama will be produced early in November. Miss Arthur will play the principal role. It is likely that several members of Miss Arthur's company in "The Eternal Magdalene" will be engaged for leading parts, including Alphonse Ethier, Robert Middlemass, and Mary Forbes.

"Red Wine of Roussillon" deals with medieval times. The Count of Roussillon is believed to have been killed in the Holy Land, and his young wife has given her heart to his squire. His unexpected return gives both the countess and the squire the choice of being faithless to their vows of love and duty. "There is plenty of red blood in the wine of Roussillon," said a book reviewer at the time of the play's publication last Fall.

Mr. Lindsey, who lives in Boston, is also the author of several books: "Cinder Path Tales," "The Severed Mantle," and a volume of poems.

SHUBERTS IN NEW FIELD

To Present "The Girl from Brazil" in Buenos Ayres and other South American Cities

The Shuberts are planning to extend their theatrical activities into South America, as the result of persistent application from the directors of the National Opera House in Buenos Ayres for some of the attractions which have found favor on Broadway. Before the war the theaters and opera houses in South America looked to France and Italy for the supply of their amusements, but owing to the war very few attractions are available.

"The Girl from Brazil" will be the first Shubert production to invade the new field. The company will leave in November, and going down the Atlantic Coast will make stops at Santos, Montevideo, Rio Janeiro, and finally Buenos Ayres. If the venture is successful other organizations will be sent during the Winter, including probably one or two Winter Garden shows.

"LITTLE MISS SPRINGTIME" COMING

"Little Miss Springtime," staged for the first time on Sept. 11 at the Forrest Theater, Philadelphia, was received with marked enthusiasm by a large audience. "Little Miss Springtime," in its American form as presented by Klaw and Erlanger, is by Guy Bolton, with music by Emmerich Kalman, the composer of "Sari." It is founded on "Miss Rabbit Foot," by Martes Brody, which achieved such a notable success on its initial performance in Budapest. On Monday, Sept. 25, the play will open at the New Amsterdam Theater.

Sari Petrass, who makes her first American appearance in the leading role, is supported by George MacFarlane, Georgia O'Ramsey, John E. Hazzard, Josi Intropodi, Charles Meakins, Jed Prouty, and others.

WISE TO PRODUCE "MERRY WIVES"

Thomas A. Wise will not only play Falstaff in the Silvio Hein production of Shakespeare's "The Merry Wives of Windsor," but will personally direct the rehearsals. They will begin Sept. 18. Immediately on the evidences of approval which were given him for his conception of the fat knight at the Criterion last March, Mr. Wise began a study of the complete play with the object of producing it from the American viewpoint.

"FRIEND MARTHA" FOR BROADWAY

Edward Peple's new play, "Friend Martha," was presented in Pittsfield, Mass., on Sept. 11, under the direction of Edward MacGregor. Following a brief tour of other Eastern cities it will be produced in New York. In the cast are Oza Waldrop, Charles A. Stevenson, Edward Emery, Reginald Denny, Mabel Burt, and others. The play, which was tried out this Summer by the Manhattan Players in Rochester, deals with the life of a little Quaker girl in Germantown, Pa., fifty years ago.

WOODS ACQUIRES WALTER PLAY

A. H. Woods has acquired the rights to a new play by Eugene Walter, entitled "The Knife." It will be produced this season.

HAZEL DAWN IN "CENTURY GIRL"

Hazel Dawn has been engaged by Charles Dillingham and F. Ziegfeld, Jr., for a leading part in their production of "The Century Girl," which will open at the Century early next month. Since her appearance in "The Debutante" at the Knickerbocker Theater two seasons ago, Miss Dawn has been playing in motion pictures.

WASH. SQ. PLAYERS IN NEW BILL

The Washington Square Players will begin their regular subscription season at the Comedy Theater on Oct. 2, with four one-act plays; "A Merry Death," from the Russian of Nicholas Evreinov; "Lover's Luck," a comedy, translated from the French of Georges de Porto-Riche, by Ralph Roeder; "The Sugar House," by Alice Brown, and "Sisters of Susanna," a farce, by Philip Moeller.

MOROSCO GETS THEATER

Leases Playhouse the Shuberts Are Building and Will Open It About New Year's Day

Oliver Morosco, who for several years has been planning to acquire a New York theater, has completed negotiations whereby he has leased one of the playhouses now being built in Forty-fifth Street by the Shuberts. The new theater will be known as the Morosco, and it will be opened about Jan. 1 with a musical play, "Canary Cottage," now in its tenth week at the Cort Theater in San Francisco.

The Morosco Theater will be equipped for every phase of play producing. It will be under the personal direction of Mr. Morosco, who will divide his time between New York and California. Negotiations are under way for the acquisition of theaters in Chicago and Boston.

The first Morosco production in New York this season will be "Up-Stairs and Down," a new comedy which will be seen at the Cort next Monday. It will be followed by a musical play, "So Long Letty," which comes to a Shubert theater on Oct. 9. Mr. Morosco will produce "Mile-a-Minute Kendall" in Washington on Oct. 23. This and Maude Fulton's drama, "The Brat," will be presented in New York before the holidays.

FLORENCE REED IN CHIEF ROLE

Florence Reed has been engaged by A. H. Woods for the principal role in Willard Mack's new play, "King, Queen, Jack," which he will present here late this month. Miss Reed's last appearance here was in the revival of "A Celebrated Case" at the Empire in the Spring of 1915.

Lewis S. Stone has been engaged for the leading male role in "King, Queen, Jack."

CHORUS GIRL GETS FORTUNE

Elaine French, recently of "Ziegfeld's Follies," has received a legacy of $22,000 left her by her mother, Mrs. Clara Russell of New Bedford, Ct. Miss French played in the Winter chorus in "Town Topics." While rehearsing for a trip with "Ziegfeld's Follies" she received a letter telling of the waiting fortune. She has given up her stage career.

PREPARE "GO TO IT"

F. Ray Comstock has begun preparations for the production of "Go To It," a musical comedy by Jack Hazzard and John L. Golden. Among those already engaged for leading parts are Will Deming, Cross and Josephine, Charles Judels, Alice Hegeman, and Percival Knight.

LAWSUITS

Francis Stewart, a New York pianist, has filed suit in the Union County Circuit Court at Elizabeth, N. J., against the Dan Casey Company, lessees of the Empire Theater, in Rahway, as a result of injuries he sustained Feb. 26 when he fell through a trapdoor in a dark passageway leading to the auditorium. He wants $10,000 damages.

A suit against Anna Pavlowa for $5,000 alleged to be due on an unpaid note was filed in the Supreme Court on Sept. 13 by James L. Stewart as executor of the will of Charles Dickinson Stickney, who died last March.

Mrs. May S. Harris, a vaudeville actress, has filed suit in San Francisco for an annulment of her marriage to Bert Harris, actor. She claims that she was forced to say "yes" to his proposal because he told her of a revolver which he had in his pocket at the time.

The William T. Keough Amusement Company, of New York, has brought a $200,000 suit for damages against the City of New York and the Interborough Rapid Transit Company, charging that the newly constructed extension of the Third Avenue L through Bergen Avenue, adjacent to the Keough property, is an unlawful seizure and a trespass on property rights. It is also alleged that the viaduct for the L extension and the subway runs almost parallel with the Keough property, resulting in depreciating property values and loss in rentals.

TINNEY TO BUILD THEATER

Comedian to Erect Playhouse at Freeport, L. I. Costing $75,000

"You say to me, George, what have you got to tell me?"

"All right, Frank, what have you got to tell me?"

"Why, I've got to tell you that I'm sumpin' more than an actor now."

"What are you, Frank, that makes you something more than an actor?"

"I'm a regular theatrical manager, I am."

"Sorry to hear it, Frank."

"So am I, George, so am I, but it just had to be. I have just paid $13,000 for a plot of ground at Freeport, L. I., on which I will build a theater, costing $75,000. Think of that, George, $75,000. I'm going to uplift the drama at Freeport. I tell you, George, there's nothing like civic pride."

"JANE CLEGG" FOR THE PRINCESS

St. John Ervine's drama, "Jane Clegg," will be the opening attraction at the Princess Theater early next month. The play is being staged by William Gilmore.

The Princess is at present undergoing alterations. A smoking room and tea room are being installed under the stage. Harry Brown, Jr., has been re-engaged as manager of the theater.

CAST OF "THE CENTURY GIRL"

The cast engaged for "The Century Girl," which will be the initial offering of Charles Dillingham and F. Ziegfeld, jr., at the Century Theater, includes at the present writing Elsie Janis, Sam Bernard, Leon Errol, Hazel Dawn, Marie Dressler, Frank Tinney, Harry Kelly, Doyle and Dixon, Eddie Foy and the Seven Little Foys, Irving Fisher, Gertrude Rutland, Van and Schenck, Marjorie Willis, Helen Barnes and Stan Stanley. The chorus will number forty—of whom twenty are imported English girls.

RAMSEY—DeCORDOVA

Rudolph de Cordova, author and dramatist, and Mrs. Alicia Ramsey, who has collaborated with him in writing many plays, were married on Sept. 14 at the home of Mr. de Cordova's sister, Mrs. Cora de Cordova Sanville, 260 Riverside Drive. Mr. de Cordova is at present a member of the scenario staff of the Metro Company.

GENERAL THEATRICAL EXCHANGE

William Seymour, 34 East Thirty-second Street, is planning to establish a general theatrical exchange, to give assistance to every departmentt of play production, from the selection of a manuscript through every step preparatory to the presentation of the completed work.

ELSIE FERGUSON'S COMPANY

Klaw and Erlanger announce the completion of the company engaged to appear in the support of Elsie Ferguson in "A New York Girl," the new play by Hulbert Footner. It includes Lee Baker, Mrs. Jacques Martin, William Holden, Kitty Brown, George Backus, Ella Rock, Leslie Austen, Corinne Barker, Victor Benoit and Douglas Paterson. Miss Ferguson will be seen in "A New York Girl," which is a modern comedy with the scenes laid in a fashionable country house on Long Island, for the first time at the Apollo Theatre, Atlantic City, October 9.

PLANS OF PLAYWRIGHTS' CLUB

Plans for the coming season were outlined by members of the Playwrights' Club which held its first Autumn session, Sept. 15, in the rooms of the American Dramatists Society. Robert Stodart was again elected president of the organization, his election being unanimous. The other new officers and executive committee members are: Mrs. Maravene Thompson, vice-president; Leo Seidman, corresponding secretary; George M. Nelson, recording secretary; J. Van Velsor Smith, treasurer; Matthew White, Jr., and Harry King Tootle, publicity representatives; and Miss E. F. Hague, Gustave Blum, and Leonidas Westervelt, play committee. Six plays by members of the club are already scheduled for production this season.

NEW "MIDNIGHT FROLIC"

A new Ziegfeld "Midnight Frolic" will be presented for the first time atop the New Amsterdam Theater, on Tuesday, Sept. 26. Gene Buck and Dave Stamper have written the new revue and it is being staged by Ned Wayburn. Joseph Urban designed the decorations.

CHILDREN'S FUND TO HOLD BAZAAR

The Stage Children's Fund, of which Mrs. Millie Thorne is president, and Lee Shubert honorary president, will hold a Bazaar at the McAlpin Hotel, Nov. 24 and 25 for the purpose of buying a Summer home for the children of the stage.

DALY IN NEW COMEDY

Arnold Daly has begun rehearsals in a new comedy to be produced by the Henry B. Harris Estate. The opening is to be in Cleveland early next month with an engagement in New York to follow.

ACTORS' EQUITY ASSOCIATION

Women Members Have Same Rights and Privileges as the Men

Members of the A. E. A. are Most Earnestly Urged to Send In Reliable Addresses to the Office of the Association

At the last meeting of the Council held in the association rooms, 608 Longacre Building, Sept. 12, 1916, the following members were present:

Francis Wilson, presiding; Messrs. Arliss, Coburn, Connelly, Cope, Christie, Jennings, Kyle, Mawson, Mills, Purdy, Stevenson, and Westley.

New members elected: Sidney Bracy and Jean Broglie.

Members should ever keep in mind that the A. E. A. contract sets forth *minimum* terms. That is to say, any member who signs a contract whose terms are less than those of the A. E. A., binds himself to suffer unjust treatment. So many contracts have been sent us after closings have been made with less than a week's notice (allowable under the one-sided contracts used) that we would say to those affected, the closing without notice of a new production that fails is not the main point to guard against. Primarily the actor must see to it in making any engagement that he will receive sufficient employment or in lieu of that sufficient salary to compensate him for the time he shall be required to rehearse.

The wayfaring man can see by the demonstration now before the country the power of well organized unions. It is impressive to note that, when the employes of railroads were presenting their claims at Washington, D. C., recently a group of stockholders of the New York, New Haven and Hartford Railroad were almost simultaneously filing a suit to recover $160,000,000 that they allege was looted from the property by a certain organized group of buccaneering financiers.

Organization is necessary to cope with organization.

The A. E. A. has committed itself to unionization. This, we believe, to be wise, but when it shall be achieved our slogan ought to be "thrice is he armed who hath his quarrel just."

A letter has just arrived containing the following:

"Kindly accept my resignation. . . . My chief reason for this is because women members of the association are not accorded equal privileges with the men, in that they are not allowed to serve as members of the Council. I do not, as one of the female sex, choose to be the tail to any man's kite."

Again, let it be announced that women members of the association have all the rights and privileges of the men. There is no provision whatever against a woman being elected to the Council or to any of the offices of the A. E. A.

Our correspondent should take counsel of the hundreds of women members far in excess of the men, who have profited from the service of the association.

An actor, speaking of how his objections to a certain contract were fully met by a manager who is known for his recalcitrancy, exclaimed to one of our officers, "He would not have done this before the A. E. A. was formed. It is a great influence all right."

BY ORDER OF THE COUNCIL.

"ARMS AND THE GIRL"

Harris to Present New Comedy by Grant Stewart and Robt. Baker at Fulton Theater

"Arms and the Girl," a new romantic comedy by Grant Stewart and Robert Baker, will be presented by William Harris, Jr., at the Fulton Theater, Tuesday night, Sept. 26. In the cast will be seen Cyril Scott, Fay Bainter, Frank Byrne, Ethel Intropodi, Catherine Calhoun, J. Malcolm Dunn, Henry Vogel, and Karl Deits.

"The Silent Witness," now at the Fulton, will be sent on a tour of the principal cities.

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—Articles of incorporation were filed here last week by the following amusement firms:

Associated Theatrical Enterprises, New York city. Theatrical and motion picture business in all its branches. Capital, $50,000. Directors: David Rosenthal, Albert E. Kiralfy and Robert Magee, 1547 Broadway, New York city.

Greenwich Village Players, New York city. Theatrical business. Capital, $15,000. Directors: F. William Sniffen, John S. Miller, and Howard M. Barr, 182 Decatur Street, Brooklyn, N. Y.

Henry Tucker, Inc., New York city. Public amusements of various kinds. Capital, $10,000. Directors: Arthur Henry, Dudley G. Tucker, and Edward Goodman, 131 West Forty-first Street, New York city.

MUSICAL PLAY RENAMED

The title of Mary Lee Wertheimer's Japanese comic opera has been changed from "Noto" to "The Pearl of Japan." Originally it was called "The Romance of the Eta." It will be produced in New York early next month by George Blumenthal with a cast which includes Phyllis Merrick, Joseph Lertora, Frederick G. Truesdell, Elisabeth Reeside, Mary Jefferson, Arthur Earle, Agnes Nielson, Richard Hall and Arthur Jackson.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"PAGANINI"—WORLD: He (George Arliss) redeems a play which never secures a very firm foothold in the sympathies.

TIMES: It is an artificial and somewhat meagre comedy, kept interesting all the way through by Mr. Arliss.

SUN: Mr. Arliss last night was equally as pleasing as *Paganini* as in other historical roles in which he has been seen here before.

HERALD: Mr. Arliss endowed his faithful study of the maestro with a touch of madness, real or assumed, in addition to rare qualities of spiritual sympathy.

GLOBE: The story of Mr. Knoblauch's "Paganini" is a silly, wishy-washy thing about a love affair with a silly, empty-noodled little English miss. There are passages in it which are mildly amusing. But the temperamental business is hackneyed and rather tiresome.

"NOTHING BUT THE TRUTH"—SUN: Mr. Collier has not been seen in any of his recent appearances in drama in any play with half the humor that "Nothing But the Truth" possesses.

TIMES: This time he (James Montgomery) has written a quite frequently amusing farce from which Mr. Collier, with more assistance than usual, deftly extracts all the fun there is.

WORLD: "Nothing But the Truth" made a real hit.

HERALD: Thanks to William Collier and George Washington, "Nothing But the Truth" weaved such fantasies of mirth at the Longacre Theater last night that the first-nighters were kept in a gay mood.

"FLORA BELLA"—HERALD: With a plot that holds things together admirably, stage settings that satisfy the eye and a cast headed by Miss Lina Abarbanell, "Flora Bella" promises to keep Broadway amused for some time to come.

TIMES: The new piece is musically attractive, thanks to the composers and Miss Abarbanell.

SUN: There was nothing in the least out of the conventional in "Flora Bella," although much of it was vivacious and the music by the two identified composers melodious and refined in one case and rhythmical and spirited in the other.

THE BROADWAY TIME TABLE

Theatre	*Play*	*Date of Production*	*Number of Performances*
Astor	The Guilty Man	Aug. 18	43
Belasco	The Boomerang	Aug. 10,1915	495
Booth	Pierrot the Prodigal	Sept. 6	21
C. and H.	The Great Lover (rev.)	Sept. 4	24
Casino	Flora Bella	Sept. 11	16
Cohan	Seven Chances	Aug. 8	55
Comedy	Washington Square Players	Aug. 30	30
Criterion	Paganini	Sept. 11	16
Elting	Cheating Cheaters	Aug. 9	53
Empire	Caroline	Sept. 20	5
48th Street	Somebody's Luggage	Aug. 28	32
44th Street	The Girl from Brazil	Aug. 30	29
Fulton	The Silent Witness	Aug. 10	51
Gaiety	Turn to the Right	Aug. 17	34
Globe	The Amber Empress	Sept. 19	7
Harris	Fair and Warmer	Nov. 6, 1915	371
Hippodrome	The Big Show	Aug. 31	37
Hudson	Pollyana	Sept. 18	8
Longacre	Nothing But the Truth	Sept. 14	12
Lyceum	Mr. Antonio	Sept. 18	8
Lyric	The Flame	Sept. 4	24
Playhouse	The Man Who Came Back	Sept. 2	25
Republic	His Bridal Night	Aug. 16	45
Shubert	Mr. Lazarus	Sept. 5	23
39th Street	Very Good Eddie	Dec. 24, 1915	318
Winter Garden	The Passing Show of 1916	June 22	119

COMING AND GOING

Mrs. Fiske has returned to town from the Adirondacks and has begun rehearsals of "Erstwhile Susan," preparatory to inaugurating a tour in that comedy on Oct. 2, at Atlantic City.

Paul Schindler has been engaged as musical conductor for "Hip, Hip, Hooray," which will go on tour next month.

Bernard Granville has composed two songs, "The Road That Leads to You" and "Think of Me," and dedicated them to the Actors' Fund of America.

Estelle Winwood, who is to play the leading role in Winthrop Ames's production of "Hush," arrived in New York, Sept. 14, from England.

McIntyre and Heath have been engaged by the Shuberts for the new Winter Garden production.

Bertha Mann has returned to New York for rehearsals of "Justice," in which she will play the role of Ruth Honeywill.

Walter Pritchard Eaton, author and dramatic critic, is making a tour of Glacier National Park to gather material for a series of articles to be published in a leading magazine.

Olga Marwig and Elsie Gordon, for four years members of the ballet at the Metropolitan Opera House, have joined the cast of Oliver Morosco's musical comedy production, "Canary Cottage," at the Cort Theater, San Francisco.

Silvio Hein has selected Joseph Physioc to design and execute the scenery for the production of "The Merry Wives of Windsor," in which he will present Thomas A. Wise.

Wright Huntington has been engaged to head the Western company of "Experience."

Arvid Paulson has returned from New London, Conn., where he took part in the Richard Mansfield, Jr., production of "Old Heidelberg." While in New London Mr. Paulson and young Mansfield assisted in rescuing many valuable furnishings from a fire which destroyed the Casino and Club House.

Brigham Royce announces that, owing to the closing of "A Little Shepherd of Kingdom Come," he is at liberty for leading business.

Fiske O'Hara has personally engaged Edgar Murray, Jr., to play the English lead opposite Mr. O'Hara in his new play. Mr. Murray was recently leading man with Essanay; co-star with Lorraine Buchanan in vaudeville, a stock star in Washington, D. C., and will be starred next season in Edward E. Rose's new play, "Uncle Sam, Jr."

Constance Collier is going to appear in Silvio Heine's production of "The Merry Wives of Windsor," and not on the vaudeville stage as recently reported.

J. Albert Hall, the police captain in "The Yellow Menace," has just left the screen for the stage. He appeared last week at the Orpheum Theater in St. Paul in Langdon McCormick's big dramatic production, "The Forest Fire," in which he plays the lead.

Laura D. Wilck was instrumental in completing arrangements through her office for the production of "Strings," by Ernest Shuter, as already announced.

Edwin Clayton has been engaged for a leading role in Harry Clay Blaney's production of "In Walked Jimmy."

William Faversham has engaged Lumsden Hare for the role of the General in George Bernard Shaw's comedy, "Getting Married."

Francis Powell has returned to New York from his home in Virginia and is arranging for several productions.

Harold de Becker has been engaged for a part in "Who Is He?" a new farce to be produced shortly.

Gareth Hughes, now appearing in "The Guilty Man," has signed a three-year contract with A. H. Woods.

Harry Gribble, an actor and entertainer, has completed two one-act playlets, "His Loving Arms" and "An Accomodating Husband."

Adelina O'Connor has been engaged by Cohan and Harris to play the leading female role in "The House of Glass," which opens its tour of New England and the West at Stamford, Conn., Sept. 23.

Bernard Granville, the star of the Ziegfeld Follies, has composed two songs entitled, "The Road That Leads to You," and "Think of Me," and dedicated them to the Actors' Fund of America. The Pathe Freres Phonograph Company is reproducing these songs, and will place them on sale Sept. 20. It has generously agreed to donate a goodly share of the profits on these records to the Million Dollar Campaign of the Actors' Fund.

John L. Blake, who spent the Summer with his aunt at Short Beach, Conn., passed through New York this week en route to Oakland, Cal., to visit his mother for a few weeks. He will return early in November for rehearsal in a Broadway production.

Harrison Brockbank, as Napoleon in the little dramatic episode of the great warrior's career, "The Drummer of the '76," is meeting with emphatic success in the Middle West. Brockbank and company have a consecutive route extending to Jan. 1.

The Winter Garden's mechanical department has devised a plan by which the charge of the United States Cavalry, which is the finale of the first act in "The Passing Show of 1916," can be carried on tour and presented in out of town theaters in its entirety. In order that this might be accomplished when "The Passing Show" goes on tour, it has been necessary to rebuild it in greater parts. This one feature will occupy three sixty-foot baggage cars.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

A. T., Milwaukee.—We do not know where Ione Magrane is at present.

FAWNEY BEE.—Address Billie Burke in care of Florenz Ziegfeld, Jr., Century Theater, New York city.

M. J. P., Brooklyn.—We do not know what stock company Alfred Swenson will join. He was last with the Poli Stock, Wilkes-Barre, Pa.

BLAKE PRESTON.—Edward Knoblauch is the author of "The Fawn." We doubt if you can procure a copy of the play, as it has not been published in play form.

A. N., Santa Barbara, Cal.—No, Franklyn Farnum is not a brother of the three Farnum Brothers, William, Dustin, and Marshall. William Farnum is the oldest of the three.

BETTY S., New York city.—The notice in THE MIRROR, stating chorus girls were needed, was made by Charles Dillingham. It would be best to apply to his stage-manager.

CONSTANT READER, Cincinnati.—Although it was announced that Marjorie Rambeau would appear in a Famous Players motion picture, she never did. (2) Hazel Dawn will appear in the Charles Dillingham-Florenz Ziegfeld musical play, "The Century Girl," the first week in October.

A. P. F., Toledo, O.—(1) "Foxy Quiller" was produced at the Broadway Theater, New York city, Nov. 5, 1900, with Jerome Sykes in the title-role. (2) We have no record of Jefferson De Angelis's appearance in that play. (3) Jerome Sykes died in Chicago on Dec. 29, 1903.

"ADMIRER."—(1) Lottie Pickford was Esther in "The Diamond from the Sky." (2) At last reports Florence La Badie was alive and well. (3) We do not know if James O'Neil will return to the stage this season. (4) William H. Turner followed William H. Crane as the star in "David Harum."

G. J. WOODS, New York city.—(1) There are two stock companies in New York city, one at the Elsmere Theater and one at the Spooner. Both are in the Bronx. (2) Sarah Bernhardt will tour Canada the month of October, and will later come to New York. (3) We do not know in what production either Neil Pratt or Bert Wilcox will next appear. (4) "Merely Mary Ann" had its premiere at Scranton, Pa., Oct. 29, 1903. It opened in New York at the Garden Theater, Dec. 28, 1903, with the following cast: Edwin Arden, Frank Doane, Herbert Carr, W. A. Hackett, Henry Robinson, Thomas Graham, Arthur Story, Ada Dwyer, Laura Hope Crews, Ethel Strickland, Mabel Strickland, Ida Lewis, Kate Pattison Seten, Julia Dean, Margaret Fuller, Marguerite St. John, and Eleanor Robson.

DIED

HOEY.—Mrs. Jean G. Hoey, actress, and wife of Charles Hoey, a member of the vaudeville team of Hoey and Lee, died Sept. 13 at her home, 3514 Clarendon Road, Brooklyn. She was known on the stage as Jean Powell.

COLLINS.—May Collins, of the team known as Kibbey and Kibbey, died in Chicago at the American Hospital on Sept. 7. For many years she had been connected with stock companies and repertoire organizations traveling in the Middle West and South. Her last engagement was with the M. A. Hunt Stock company in Michigan. She had experience in stock companies also in Detroit and Atlanta. Her son is now attending school in the latter city. Her husband, Lincoln J. Kibbey, is advance agent of "The Movie Man," now on tour under the auspices of the Actors' Fund.

CARLYLE.—Francis Carlyle, an actor, who had appeared in many famous plays, died in Hartford, Conn., Sept. 15, at the home of a sister. He was born in England forty-eight years ago, and began his stage career at the age of 18.

KANE.—Patrick J. Kane, aged fifty years, died in Nashville, Tenn., on Sept. 10. Mr. Kane was a well-known Irish comedian, who, at the time of his death, was supporting John G. Sparks in Willard Mack's sketch, "A Little Bit of Old New York." He is survived by a wife, known on the stage as Lida Kane; two children, Violet and Jack; also two brothers, Police Inspector M. J. Kane, and United States Deputy Marshall Tom C. Kane, all of Cincinnati.

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

RECORD IN TIME AND SUCCESS

Mr. Frederick D. Anderson, MIRROR correspondent in Denver, Colo., writes:

"The Denham Stock has achieved the impossible: Fifteen hundred consecutive performances, 149 solid weeks, with never a dark night, not even for the record-breaking snowstorm of 1913. Manager Woodward and his associates are to be congratulated, likewise the playgoing public. There are several reasons for this achievement, chief among which are the policy of intelligently varying the offerings irrespective of the size of royalties, judicious use of the stock star system, careful productions, and conscientious acting. The company opened Nov. 8, 1913, has played to nearly two million people, and expended more than half a million dollars. Of the present company, Vera Finlay leads in length of service, having acted in seventy-eight plays. Carl Anthony appeared in one hundred and two, Frank Dennithorne in eighty-eight, and Eva Lang in sixty-two. 'The Song of Songs' was the anniversary play, Sept. 10-16. Vera Finlay handled a difficult role with skill. Albert Phillips, the new leading man, acquitted himself well. George Dayton and Theodore von Eltz are new members in the cast. 'Rolling Stones' follows."

KENDAL WESTON AT ST. JOHN, N. B.

Kendal Weston, of St. John, N. B., the well-known stage director of stock companies, deserts his old field to go into a repertoire of one-act plays at St. John, N. B., in the Imperial Theater. Mr. Weston was with the late B. F. Keith in Boston for two solid seasons, and he made an enviable reputation as a producer of the real up-to-date one-act play, presented with the greatest attention to detail and by actors especially chosen for each part. Herman Haggerdon's "World Too Small for Three," Edward F. Payne's "A Forgotten Melody," James Gray's "The Intruder," etc., all saw the light of day through Mr. Weston's efforts at Keith's Bijou. Mr. Weston has not played for four seasons, giving all of his attention to artistic stage settings and direction. Many of the old successes will be revived, well scattered in among new one-act plays of interest. The company will number two men beside Mr. Weston, and two women. Ralph Kline, well known for his splendid stock performances at Baltimore and Rochester, will be a valued member, as will May B. Hurst, who has done excellent work in many stock organizations. Miss Lola Moyrelo will be the ingenue lead. Many long engagements are to follow the St. John run, which began Sept. 18.

NEW ASSEMBLY IN KANSAS CITY

KANSAS CITY, MO. (*Special*).—An important event in the present season in Kansas City was the opening Sept. 17 of a permanent stock company at the Willis Wood Theater, under the management of Mr. Joseph H. Gilday. Mr. Percy Winter, the director, has assembled a splendid company and the organization bids fair to be the most evenly balanced stock seen here in years. Miss Aline McDermott, the leading woman, comes from the Robins Stock, of Toronto, and Alfred Cross, who plays opposite her, comes from the Bothern-Marlowe company. Mary Hill, second woman, and Walter Thomas, comedian, are the only members of the company who have played here before, and each had a host of friends to welcome them back. The other members of the company are Jack Wilson, juvenile; John T. Dwyer, characters; Edward Haverly, comedian; Florence Roberts, character woman; Lillian Foster, ingenue; and Mona Kingsley, juvenile girl. The opening bill, "The Great Pursuit," seen here for the first time, showed all the members of the company to good advantage. To follow, "Kick In."

JACK MCCLEERY.

"ON TRIAL" AT HAVERHILL

HAVERHILL, MASS. (*Special*).—The Academy of Music opened week Sept. 4-9 with "On Trial," played to capacity the entire week. Mr. Edward A. Cuddy will continue to manage the local house for the Emerson-Ilites Company. Mr. A. Gordon Ried will again act as director, which in itself is an assurance that Haverhill will get only the best in stock productions. Miss Alice Clements and Mr. George Wellington will handle the leads. Mr. William Freeman and Mr. Sumner Nichols, two great favorites in Haverhill, have been re-engaged for another season. Other members of the company are Joseph Crehan, Harry Walters, Edith Harcourt, Edith Spencer, Hallet Stack, Thomas White, and Charles McDonald.

The Colonial opened Sept. 4-9, showing "Where Are My Children?" following week Sept. 11-16, with their standard vaudeville and M. P. bills. Strand, week Sept. 11-16: Motion pictures with Dorothy Bernard in "Sporting Blood" as a feature. Majestic and Orpheum offer excellent bills of motion pictures.

C. T. ISSERTELL.

(c) *B. Dahlgren*

BETTY BRICE,
Leading Lady, Keith Players, Union Hill, N. J.

Betty Brice, the Titian-haired beauty, famed for her excellent work in the feature productions of the Lubin Motion Picture Company, has been chosen to head the Keith organization in Union Hill under the direction of W. C. Masson. Miss Brice has appeared in stock in Baltimore, Washington, Philadelphia, and last season with the Lincoln Players, Union Hill.

In discussing her venture from the speaking stage to the silent drama, Miss Brice said: "I think curiosity had a great deal to do with it. Did you ever want to see the back of your neck. Sure you did. So does everybody when they're young, and then they find that all they have to do is to hold a mirror at the right angle with another one, and there you are—the back of your neck is just as plain to you as the dimple in your chin. Well, that's one of the reasons I became a photoplayer; oh, not to see the back of my neck, but to see *myself act!* You see, I have been playing in stock companies for several years, and in a general way I knew how I acted; but, of course, I never saw myself. Neither did anyone else who has played exclusively on the stage. For a long time I had been a 'movie' fan. And I always thought how perfectly wonderful it would be to see one's self on the screen. It sort of gave me the creeps to think of it, because it really is uncanny—I think every picture player will agree with me—to suddenly see your very self walk right out to the foreground and say hello to you! I've never gotten over it."

Miss Brice has personality that reaches across the footlights through the medium of her work. She is already popular in Union Hill through her appearance with the Lincoln Players of the same town last season.

Æ. A. GREWE, Jr.

WHO, WHERE, WHAT IN STOCK

The Ed. Williams Players have opened an indefinite stock engagement at the Krug Theater, Omaha, Neb. The first bill was "Arizona." The roster of the company is as follows: W. H. Hack, leads; Ed. Williams, Dick Evans, Aldrid Pierce, Bob Thompson, Jack Robertson, Tiny Leone, ingenue leads; Kathryn Lawrence, emotional leads; Elsie Granville, Sylvia Summers, and Winnett Lee.

A college girl, playwright, suffragette, society favorite, swimming champion and actress are all bound up in the charming person of Miss Thoda Cocroft, member of the Wilkes Stock company. Miss Cocroft is the daughter of L. F. Cocroft, managing passenger agent of the Oceanic Steamship Company, and belongs to a well-known Oakland family. While a student at the University of California she appeared in the student companies with Maude Adams and Margaret Anglin at the famous Greek theater. Later she graduated from the Frohman School of Dramatics in New York city and has filled a Summer engagement as a member of the Alcazar Stock company in San Francisco.

Mr. Alton Schiller, of Brooklyn, writes to THE MIRROR the suggestion that everyone in Brooklyn interested in establishing and supporting a stock company in that city on the line of the old Crescent Stock, send his or her name to THE MIRROR.

Mary Gibbs Spooner, who played a special engagement of Lady Carrington in "Little Twin" in Hartford, Conn., last week, will play Aunt Jane in Corse Payton's production of Rebecca of Sunnybrook Farm at the Spooner Theater, New York, for the next two weeks.

"Some Baby" opened the Elsmere in the Bronx, Sept. 18. "The Melting Pot" current week. George Poultney is managing the company.

The Lowell, Mass., Opera House opens Sept. 25 with "Some Baby." E. A. Cuddy is manager.

"The Misleading Lady," "Madame X," "The Great Divide," "Mrs. Wiggs of the Cabbage Patch," and "Never Say Die," are to be produced shortly at the Princess, Sioux City, Ia., under the management of John Biegger.

"Freckles" and "The Man from Home" are in active rehearsal at the Temple, Ft. Wayne, Ind., where Louis Wolford has started a successful stock season.

Charles Everett is organizing a stock company, and will open shortly in Portland, Ore. The company will be called the Alice Fleming Stock, after Alice Fleming, who is Mrs. Everett in private life.

The Empire Players of Salem, Mass., opened Labor Day, with "The Story of the Rosary." Roster: Harry Kateas, manager; Marion Ruckert, Priscilla Knowles, Florence Hill, Emily Lascelles, Julian Nos, John B. Mack, Joseph Stanhope, Elmer Thompson, Aubrey Noyes, stage director, and Paul Linton, stage manager. "The Call of the Heart," "Rolling Stones," and "Sinners" will soon follow.

Mr. J. Anthony Smythe is the new leading man of the Wilkes Stock Co., in Salt Lake City. He opened last week in "Elevating a Husband."

The Keith Stock closed a twenty-week's engagement at Saco, Me., Sept. 9. Mr. Crosby, who had a part in the success, is taking a rest at his cottage near Saco, after which he will be in New York.

The Ted Dailey stock opened at the Home Theater in Hutchinson, Kan., last week and the first bill, "Alias Jimmy Valentine," won high praise. Ted Dailey and Stella Wimmer are the leading people.

L. F. Allardt has a musical stock in El Paso, Texas, which is reported to be doing good business under the management of Ned Alvord. The show started to play in a tent but that did not turn out well so it went into a theater.

Helen Keyes is playing leads with the Sherman Kelly stock company which completed a month's engagement at Beloit, Wis., last week.

Jack Bessey reports that the early weeks of his present season have been $2,000 more on gross business than the same number of weeks at the opening of last season. He is doing so well that he has determined to organize a second company next season which will travel three or four weeks behind his own company. He will offer high-class dramatic bills and the second company will play bills with ingenue leads. Mr. Bessey has not yet decided who will head the second organization.

A stock will open shortly at the Empire Theater in Rock Island, Ill. People are now being secured.

The Sherman stock did not open to very big business at the Hippodrome in Dallas, Texas. The company is said to be an excellent one but either hot weather or bad location of the house kept the people away.

"THE MIRACLE MAN," SPOKANE

SPOKANE, WASH. (*Special*).—At the American the new American Players made their bow in "The Miracle Man," week Sept. 4, playing to big business. Jane Urban, Ralph Cloninger, and Harry Leland, old favorites here, received personal ovations. Miss Urban had the role of the female worker in the gang of crooks. Ralph Cloninger was fortunately cast in a typical Cohan role of the smart, dapper young city chap, untrammeled by the conventions of small town morality. He registered a genuine hit. Harry Leland had a light comedy role which he played to its fullest possibilities. Ben Erway, the juvenile, has all the physical attributes of the matinee idol, with his smart togs and pleasing stage appearance. May Roberts, character woman, had a light part as the wife of the village hotel keeper, but made a good impression. Etta Farnsworth, a striking blonde, with straw-colored hair and rose complexion, did nicely in the ingenue role, and Miss Grace Lamont is a chubby brunette and the second woman of the company. Jack Fraser carried the title-role smoothly and impressively. L. Victor Gillard gave vigorous and strongly cut characterisation of the village laborer. Neil McKinnon, as the lame boy, had an odd bit in which he scored a unique success. Carl Caldwell did a lovable old man role as the hotel-keeper. Earl Moore and Guy Sheehan, Spokane boys, filled out the cast in minor roles. "The Rainboy" is listed for week Sept. 10.

ROBERT S. PHILLIPS.

OMAHA'S NEW KRUG CO.

OMAHA (*Special*).—The new Krug opened its second season Sept. 16 with the Edward Williams's Select Players in Thomas's "Arizona." The personnel of the Williams's Select Players embrace Miss Gertrude Mudge, a leading lady who has been featured with the Morgan Wallace Players at St. Paul, Minn.; Poli's Stock company, Rochester, and the Cecil Spooner Stock companies of New York city and Brooklyn. The leading male roles will be intrusted to Mr. W. H. Hack, who in the past four years has been identified with organizations of high caliber in Cincinnati, Philadelphia, Boston, Brooklyn and New York city. Miss Tina Leone is to be the company's ingenue, young in years, yet with large experiences. Silvia Summers is an actress of wide experience. Mr. Aldrid Pierce, "general business," has been a member of the Poli Stock company, the Broadway Players, New York city, and the leading stock companies of Boston. Mr. "Jack" Robinson has for many years past been identified with comedy roles in many of the New York successes. Mr. Earle Ross, popular in juvenile leading roles, comes from San Francisco for this engagement. Miss Elsie Randall has been for several seasons identified with prominent companies through the Northwest, playing important roles.

ESTHER P. NEWMAN.

NEW ONES IN READING, PA.

READING, PA. (*Special*).—Wilmer and Vincent, lessees of the Reading, Pa., Hippodrome and the Orpheum, opened the latter with stock Sept. 18, "A Pair of Sixes" being the starter. George W. Carr, of the Hippodrome, who had charge of the Orpheum when it was a vaudeville house, will be in charge. He has been appointed manager of both theaters and also of the Wilmer and Vincent house in Allentown. Harry Bond, an actor of sterling ability and strong personality, is leading man. Miss Florence Norton will be leading woman. The second woman is Miss Nan Crawford, and the rest of the company includes, character woman, Miss Anna Athy; ingenue, Miss Marie Hodgkins; character man, Mr. Lindholm; comedian, Sumner Gard; utility man, William Thompson; juvenile, Paul Schwager; juvenile heavy, Arthur Edwards.

The stage director is Charles Pitt and the stage-manager Russell Webster. Wilmer and Vincent have torn down their comparatively new theater in Allentown and are spending $85,000 on a brand new house, the New Orpheum. It will open the middle of November.

WEAND.

TWO STRIKES FOR THE SPOONER

"The House Next Door" was the bill week of Sept. 11 at the Spooner Theater. The street car strike has interfered seriously with attendance at Bronx theaters, and now the musicians, stage hands, and moving picture operators have walked out at the Spooner. Pickets are informing patrons that the strikers have been treated unfairly by the management.

White.

A. C. WINN,
The White Man Who Made Colored Stock Companies Possible.

Mr. Winn arrived in New York a little less than a year ago and was "turned down" by the wise and knowing agents. He is now eagerly sought by these same agents to fill important engagements. Mr. Winn has introduced something new to dramatic stock, as he is the man that made colored stock companies possible. At present he is directing the colored company at the Lafayette Theater, New York city.

"SEVEN KEYS," ETC., AT ELMIRA

ELMIRA, N. Y. (*Special*).—In many respects the most satisfactory stock production ever offered in this city was Jay Packard's Mozart Stock company's "Seven Keys to Baldpate," which drew capacity to the Mozart Sept. 11-16. Staged with a remarkable attention to detail and a most capable company, the offering pleased immensely. Edward Everett Horton scored a pronounced personal hit as Magee, the writer, and established himself more firmly as a satisfactory leading man. Leona Powers was a sprightly Mary Norton and added to her increasing popularity. Lee Sterrett made an adequate Jigs Kennedy, Ernest McMillan contributed a clever bit of character work as Elijah Quimby, and Ernest Geyer did well as John Bland. Hazel Corinne pleased as Myra Thornhill, R. Thomas Holden was a strong Lou Max, and others seen to advantage were J. Harrison Taylor, Lillian Stuart, Caroline Morrison, Daniel Malloy, David Callis, Girard Patterson, and Edwin Hitchcock. "The Shepherd of the Hills," Sept. 18-23.

J. MAXWELL BEERS.

ST. JOSEPH'S TOOTLE OPENS

ST. JOSEPH, Mo. (*Special*).—After having been closed three years during litigation, the Tootle Theater was opened Sept. 10 by the Dubinsky Brothers Stock company. The Tootle has been for years the city's leading theater, and the house has been entirely redecorated both inside and throughout the lobby for this opening.

The Dubinsky company had as their opening play "The Fortune Hunter," and both the company and the stage settings were of the highest order of excellence. Ed Dubinsky as Nat Duncan won quick favor with the audience, and Eva Craig as Betty Graham developed the character from he girl drudge into a blooming and attractive miss with great skill. The other parts were all ably taken. The Dubinsky Brothers, who have a number of theatrical attractions under their management besides the stock company just opening here, are making a name for themselves in the West, and judging from the warm welcome they received from large audiences at both opening performances, will repeat here the success they achieved in Kansas City. The next performance will be "Seven Keys to Baldpate."

JOHN A. DUNCAN, JR.

"THE ONLY GIRL" AT HARTFORD

HARTFORD, CONN. (*Special*).—"The Only Girl" at Parson's entire week of Sept. 11 before very large audiences. The play was excellently presented by a capable cast of players headed by E. A. Turner, Frank Coombs, Richard Bartlett, Laura Arnold, Marion Sitgreaves, Adele Hassan, Nettie Velie, Olga Roller, Ernest Torrence, and John Findlay. The work of Mr. Torrence, Mr. Turner, Mr. Coombs, Miss Arnold, Nettie Velie, and Adele Hassan was particularly worthy of mention. Incidentally, the principals were supported by a sextette of unusually attractive young ladies. Play received much applause. Next week, the sensational film, "Where Are My Children?"

SEYMOUR WEMYSS SMITH.

BOSTON'S REPERTORY HOUSE

BOSTON (*Special*).—Henry Jewett is making ambitious and intelligent plans for his company that will reopen the Copley Theater on Oct. 2. The house will be, if Mr. Jewett's hopes materialize, the home of a permanent repertory company on the lines of Miss Horniman's Manchester company. The plays will not be of the usual routine of the stock houses, but will represent the best modern dramatists, English, Continental, and American, with an occasional original production. There will be a $1 scale, with two mid-week matinees at a top price of 50 cents. The opening plays have not been announced, but the personnel of the company has been made known, and gives much promise. All the members are English, of no great American reputation as yet, but all of much experience and excellent training in first rate companies on the other side. They are: Gladys Morris, Isabel Merson, Jessamine Newcombe, Elizabeth Merson, Lionel Glenister, Fred W. Permain, Leonard Craske, Leonard Grey, Cameron Matthews, Leon Gordon, and Arthur Dennison. Mr. Jewett's newest venture certainly promises well.

IZARD.

"ROLLING STONES" AT BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players opened their second week in the comedy of "Rolling Stones" to large and appreciative audiences, Sept. 11. Hooper Atchley as Buck Ryder and Harry LaCour as Dave Fulton did some clever comedy work. Doris Wooldridge as Anna Anderson looked and acted the role finely. John B. Whiteman as Jericho W. Braden gave a natural impersonation. Helen Kinsell as Norma Noggs proved to be a comedienne of ability and made a hit. William H. Dimock as Charles Brannigan and Forrest W. Abbott as Strawbridge gave two fine characterizations. Marion Shester, Leona Hanson, Florence Thompson, Herbert De Guere, Douglas Hope, Frank Munroe, and Bert Campion furnished exceptionally good support. "Polly of the Circus," week of Sept. 18.

W. S. PRATT.

PRINCESS CO. IN DES MOINES

DES MOINES, IA. (*Special*).—"The Miracle Man," the first time shown in Des Moines week of Sept. 10, gave the members of the Princess company the advantage of appearing at their best. Every member of the company seems to be portraying his or her star character. Florence Rittenhouse and Robert Hyman are especially deserving of praise. The company, in "Jerry" week of Sept. 3, gave a most pleasing presentation of this clever comedy, especially Miss Rittenhouse as Jerry. Week of Sept. 17, "The Outcast."

A. KAHN.

"A FULL HOUSE" AT NEW HAVEN

NEW HAVEN, CONN. (*Special*).—The Hyperion Players presented "A Full House" week of Sept. 11. This play is rather a difficult one for stock presentation as much of the humor is of a rather forced variety, but the company did well. Jane Morgan played the part of Susie, late of Sioux City. She is very versatile and did excellently in the part. Moreover, she is very skilled at making up for a character part. Charles Carver, John Dilson, Carl Jackson, and others did well. Good business.

SMITH.

WILKES AT SALT LAKE CITY

SALT LAKE CITY (*Special*).—The Wilkes Stock company opened their season Sept. 3, presenting "A Gentleman of Leisure." The company remains almost entirely as last season, with the exception of leading man, J. Anthony Smythe. Nana Bryant will still be leading woman. The opening week had good business.

C. E. JOHNSON.

BRONX OPERA HOUSE

"Potash and Perlmutter" returned to the Bronx Opera House, week Sept. 11. Barney Bernard continues in his delightfully perfect characterization of Abe Potash; Charles Lipson is a capable Mawruss. Jennie Moskowitz, Carl Hartberg, Alice Endres, Joseph Redman, Dorr Rogers, Mona Morgan, Stanley Jessup, and Edwin Maxwell are the familiar names in last season's cast. The newcomers are Maurice Barrett as Pasinsky; Mildred Davis as Irma; Lottie Kendall a stunning Ruth Perlmutter; Robert Newman as Rabiner; Ralf Belmonte as Boris; Joseph Sweeney as Henry S. Wolf; William Ely as Senator Murphy, and many others. Blanche Ring in "Broadway and Buttermilk," week Sept. 18.

IDA C. MALCOLMSON.

"SONG OF SONGS" IN SEATTLE

SEATTLE (*Special*).—At the Orpheum, the Wilkes Players scored a great success in "The Song of Songs," Sept. 3-9, which was presented in a realistic manner before houses ranging from medium to capacity. Phoebe Hunt as Lily Kardos made a hit, and her delineation of the part was natural and complete. George Rand as leading man displayed his skill and ability to good advantage while William C. Walsh was effective as Senator Calkins. Verne Layton, gave a faithful portrayal of the character of Stephen Bennett. Mr. Layton is favorably known to Seattle playgoers, having been associated with stock companies that presented their offerings here some years ago.

BENJAMIN F. MESSERVEY.

Richard M. Henry, a lawyer, of Yonkers, N. Y., has been appointed executor of the estate of Augustin Daly. Mr. Henry will take the place of the late Justice Joseph Francis Daly, of the Supreme Court, the Bronx, a brother of Mr. Daly.

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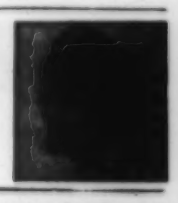
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OUTSIDE THE CITY

"King, Queen, Jack," Willard Mack's new melodrama, will be presented in Providence, R. I., on Sept. 21, with a cast headed by Florence Reed and Lewis S. Stone.

The Eastern company of "It Pays to Advertise," under the management of Cohan and Harris, opened in Stamford, Conn., on Sept. 9, with a cast including Carol Warren, Ethel Martin, Helene Sinnott, Donald McLeod, Frank Martina, William MacDougal, Clifford Norman, Harry Thorne, William Belford, and Dana Parker. E. J. Herman is manager of the company.

"The Two Janes," a musical farce by Norman Lee Swartout, was given its first performance at Long Branch, Thursday night, Sept. 14, with a cast including Harry Fisher, Lillian Lee, Jane Fearnley, Frederick Trowbridge, Mlle. Fanchonetti, and others.

Zellah Covington's new comedy, "The Simp," will have its opening performance in Atlantic City on Oct. 16.

"The Blue Paradise," which played for an entire year at the Casino, opened in Chicago at the Shubert's new playhouse, the Chicago Theater, last Saturday night. Cecil Lean continues as the star.

Frank Howe, Jr.
PLAYS
SALES OPINION ADVICE
Two Twenty Fifth Avenue. New York

REPORTS FROM MIRROR CORRESPONDENTS

CHICAGO

CHICAGO, ILL., Sept. 21 (*Special*).—Some of the shows on the new International circuit are failing to attract business and will be taken off that tour to make room for other attractions. Several houses of the new circuit are doing so poorly that they may lose their franchise.

"Truxton King," organized for the International circuit by George Gatts, is expected to close this week, failing to attract business on the circuit. "The Little Lady from Lonesome Town," written by George M. Rosener and featuring Nancy Boyer, will also close on the circuit. Two shows being organized for that tour are "Somewhere in France," which is being sent out by I. M. Weingarden, and "The Millionaire's Son and the Shop Girl," which is being organized by George Klimt. "Somewhere in France" is from the pen of William Single and is the elaboration of a vaudeville sketch. "The Millionaire's Son and the Shop Girl" is by W. C. Herman, author of "Broadway After Dark," which Halton Powell has on the time.

Robert Sherman's "The Girl Without a Chance" got splendid notices in Memphis and New Orleans and promises to do well in the South. H. E. Rowe is managing the company.

The first of the one-night stand shows to close was "Miss U. S. A.," which is said to have had a good book and a fairly good company. The next to drop by the wayside was "The Movie Man." Two companies went out in this play. One opened at McHenry, Ill., under the management of W. W. Adams, but only made the one town. Rumor has it that the management announced to the people that there was no money behind the show, so they came back to Chicago rather than take chances. W. W. Wilson has another show of that name which features Wanita Wallace and which started the season fairly well. The plan is to awaken interest by taking motion pictures in each town and breaking so many girls into picture business on the season by a scheme cleverly evolved to arouse interest.

Cahill and MacVitty are closing "Grantgarb" on Sept. 27. The show did not get the business that it should in the one-night stands.

BILLS OF THE CITY HOUSES

Illinois: Mitzi Hajos in "Pom-Pom" continues to enjoy prosperity.

Cort: The fiftieth performance of "Fair and Warmer" was celebrated last week.

Cohan's Grand: "The Cohan Revue" is still playing to biz business.

Powers: "Please Help Emily" opened this week.

Chicago: "The Blue Paradise" opened last Saturday night.

Garrick: Lew Fields continues in "Step This Way."

Olympic: "Common Clay" still holds the boards.

Crown: Rodney Ranous and Marie Nelson, well known in the legitimate, are headlining all week in Ralph T. Ketterine's "Conscience." The house has a split-week policy of vaudeville, but makes an exception in this case as Ranous and Nelson are well known to patrons of the house for their work in dramatic attractions.

Victoria: "September Morn" a vaudeville version of the Rowland and Clifford show, which is sent out by Ed W. Rowland and Lorin J. Howard, is appearing with other vaudeville acts and after this date in Chicago jumps to the East. The Victoria is playing some excellent vaudeville shows and business is satisfactory under the new policy.

Jones, Linick and Schaefer's new Rialto Theater is expected to be completed by the middle of November and the present plan is to open it on Thanksgiving Day.

Robert Moore returns to his home in Chicago this week after a business trip to New York and a consultation with Marty Forking, his Eastern representative. His new song "I've Got a Million Dollars Worth of Love for You" has started out like a hot seller. It is featured in a new production planned for the Century Theater in New York. While East Mr. Moore arranged to write a complete new song specialty for Louise Dresser.

Joe Pilgrim, manager of the Academy, has just obtained a picture taken at the Curtis Theater in Denver, sixteen years ago, which he highly prizes and which he has given the place of honor over his desk. It was a photo made in a hurry for use with "Mahoney's Wedding Day." H. H. Frazee was agent of the show and Pilgrim was back with it. Both are in the picture as the company could not be located in its entirety. James L. McCabe, the star, was much in evidence. Elmer Jerome, a juvenile in those days is shown and a man named Drummond, who was the propertyman. The late E. H. Macey had out the show. Incidentally this trip West marked the first meeting of H. H. Frazee and John Cort.

CHICAGO, ILL. (*Special*).—The Mid-west Theatrical Managers' Association has its first woman member in Mrs. Henrietta Starkey, manager of the opera house at LeSeur, Minn. Other new members announced in the latest bulletin are: Col J. L. Davis, manager of the Milton Schuster Company; R. L. Barnum, of the Grand Theater at Calvary Can.; G. W. Pittinger manager of the Pittinger Grand at Centralia, Ill.; Edward Linsey, manager of the opera house at Industry, Ill.; C. Walker, manager of the opera house at Walker, Mon.; A. C. Shafer, manager of the opera house at Grundy Center, Ia.; L. C. Bailey, of "Why is an Parent?" fame; Charles A. Tennant of Arnold's Park, Ia.; H. H. Lieseman, of the Chicago Aluminotype Company and N. P. Johnson, manager of Ramona Theater at Hildreth, Neb.

The bulletin reports that "business conditions seem to be better throughout the Mid-west this season than in recent years. Managers of companies which opened in August are almost unanimous in reporting good business.

The Mid-west Theatrical Managers' Association is still hot after piracy and this issue of the bulletin condemns that practice as "contemptible." The names of four companies which are said to be pirating are given in this circular. The bulletin goes on to say: "This association will aid any owner of a play in the prosecution of a manager guilty of piracy." The M. T. M. A. took an active part in defeating the Kitchin bill as it applied to taxation on theaters.

E. E. MEREDITH.

BOSTON

BOSTON, (*Special*).—The "New Pops" at Symphony Hall are amazingly successful, a fact which can be attributed to the personal quality and ability of Josef Pasternack, the conductor. He was brought over from New York to lead the first series of Fall "Pops" Boston has had—at least in many years, and he is clearly the best conductor the "Pops" have had within recent memory. Furthermore the experiment, which when announced seemed doubtful of injecting the singing of selections from opera into the programmes, has caught on beyond all expectation. Almost half of each evening's programme is given over to these selections, which are ably sung by Myrna Sharlow, Lillia Snelling, Constantin Nicolay and a local tenor of suddenly revealed ability, Arthur Hackett. The first few nights of the new Pops were not particularly well attended but news of their improvement over the routine concerts we have been used to rapidly spread and the houses are now excellent.

Civic opera for Boston is a recently announced possibility. Sam Kromberg, the impresario of "Siegfried" a year ago at the Harvard Stadium, and of "Elijah" at the Braves Field, proposes to make the National Theater, a South End house built by the Keiths a few years ago, and always a failure, into a home for opera at popular prices. At present the plan is only in the stage of suggestion, and conferences with the Potentate of Playhouses, the Mayor.

"The Melody of Youth" ended its Boston stay rather suddenly on Saturday last, which will leave the house dark until Oct. 2.

The current bills: Colonial, "The Follies;" Plymouth, "A Pair of Queens;" Shubert, "Katinka;" Wilbur, "Very Good Eddie;" Tremont, "Civilization;" Park Square, "Hit-the-Trail Holliday;" Castle Square, "The Heart of Dixie;" Majestic, "Where Are My Children?"

May Thompson, the charming dancer of "Katinka," is back in the cast after an absence lasting since the opening night. On that evening, during one of her numbers, she slipped on a tack, but finished the dance with the tack in her foot.

BOSTON (*Special*).—Julia Arthur will appear this season in a romantic play by a Boston author. It is the play that has been published as "Red Wine of Rousillon." For Miss Arthur's production it will be renamed "Seremonda." The author is William Lindsey, a wealthy Boston man who was the backer of Claude Beerbohm's short-lived stock company at the Plymouth. He has written, besides this play, two or three volumes of short stories and poems and a novel. "Seremonda" is based on an old legend of mediaeval France, and recounts the tragic story of the Countess of Rousillon, her lover Guilhem and her murderous husband Count Raimon. The play is in verse and appeals to Miss Arthur as an opportunity to give new life to the romantic drama. The Julia Arthur Company has been incorporated, with offices in the Hudson Theater building, New York. In Miss Arthur's support will appear Robert Middlemass as Guilhem, Alphose Ethier as the Count, and Mary Forbes as Seremonda's sister Guida. Rehearsals will begin about Oct. 1.

FORREST ISARD.

ST. LOUIS

ST. LOUIS, Mo. (*Special*). — "Experience" opens the Shubert-Garrick on Sunday, Oct. 1, while the Jefferson, formerly the Shubert, begins the Winter season at Twelfth and Locust Streets in the Cohan Musical Revue.

The Columbia has enjoyed a fair business this week with "Overtones" as the headliner. The Players, in their new home at Grand and Olive, have played to good business with "Wildfire." Miss Thais Magrane in the title role and Mitchell Harris doing the heroic. The other members of the new company, especially Joseph Daily, have already won the good opinions of the St. Louis theatergoers in "Under Cover," and for a Special attraction, week Oct. 24, "Potash and Perlmutter" comes.

At the Park, week Sept. 11, a new arrangement of Montgomery and Stone's "The Old Town," with new musical numbers and specialties, "The Burgomaster," current week.

The American offers, week Sept. 11, "The Little Lady from Lonesome Town." "The Story of the Girl Who Paid," week Sept. 18.

The Fall festivities in St. Louis begin with the Veiled Prophets parade and ball on Tuesday Oct. 3. This year the theme of the parade will be "Shakespeare," and the floats, twenty-two in number, will each represent one of the plays of the Bard.

HAGENMAN.

IOWA

IOWA CITY (*Special*).—W. B. Patton in "Lazy Bill was greeted by large houses week Sept. 14. The tour of this season will extend probably to the coast and return in the Spring via the South. Mr. Patton will play his usual stands and some of the smaller towns in Iowa before leaving for the West. Frank B. Smith is again acting manager for Mr. Patton.

The comic opera "Martha" with a large cast and pleasing scenic effects played to small audiences in southern Iowa week 14.

"Doc" Borce of Waterloo, has sold his Hagenback Wallace pictures and will devote his entire time to the booking agency which he began last Spring.

The Strand at Cedar Rapids will run pictures probably the remainder of this season. It was built last year with the intention of housing a stock company, but last Spring was turned over to pictures.

The Metropolitan at Iowa Falls opened its season week Sept. 14, with Rowland and Clifford's "Girl Without a Chance." The Englert theatre is playing vaudeville and pictures when not housing a road production.

J. E. FOSTER.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—Manager Harry Shockley will open the new Lincoln Square Theater Oct. 2. His assistant is Mr. Weidner. The Empress (J. C. Harrison manager), is giving satisfactory vaudeville. Miss Hope, a Decatur girl, violinist imitator and singer, had a rousing reception.

Willis Augustine has bought the Oakland motion picture house and will make it a ten-cent admission place.

ELIZABETH EWING.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—The regular Fall and Winter season of the Belasco Theater commenced the current week, Sept. 18, with the first presentation of Oliver Morosco's production of "Upstairs and Down," a brand new comedy by Frederic and Fanny Hatton, authors of "Years of Discretion" and co-authors of "The Great Lover." A most interesting and enjoyable play, whose success seems to be assured by the favorable reception of a crowded opening-night audience. It is a breezy reproduction of smart life on Long Island, the characters being divided equally between house and kitchen, with parallel stories transpiring "Upstairs and Down." The central figures are a philandering Irish polo player and his equally gallant valet each of whom becomes involved in a series of affairs which reflect amusingly on smart life in the metropolitan hinterland. The production is a notable one with scenery that strikes a pleasing new note designed by Robert McQuinn. The play was staged by Robert Milton and the very praiseworthy performance was in the keeping of a carefully selected company that included Christine Norman, Mary Servoss, Juliet Day, Ida St. Leon, Leo Carrillo, Courtney Foote, Arthur Elliott, Paul Harvey, Orlando Daly, Roberto Arnold, Adoni Fovieri and Fred Tiden. The play will be seen in New York, week Sept. 25.) "The Cinderella Man," week Sept. 25.

Work of construction has begun on the open air amphitheater on the Washington Monument grounds which when completed will offer one of the finest facilities for open air pageants and civic demonstrations of any city in the country. Col. W. W. Hart's engineer in charge of public buildings and grounds, is supervising the construction of the theater site and it is planned to have it completed in time for open air performances next Summer; a seating capacity of approximately 5,000 persons.

The National Theater's opening date, Sept. 25, presents a two-week season of good opera by the Aborn Grand Opera company, with opening week's repertoire apportioned as follows: Monday night and Wednesday matinee, "The Jewells of the Madonna"; Tuesday and Saturday matinee, "Madame Butterfly"; Wednesday night, "Lucia"; Thursday, "La Boheme"; Friday, "Lohengrin," and Saturday night, "Il Trovatore."

War pictures, the "closest" ever brought to America from the European battlefront, were exhibited Wednesday night, Sept. 13, at the ladies night entertainment of the National Press Club. Donald Thompson, war correspondent for *Leslie's Weekly*, wearing a bandage on his head to protect the wound suffered while making the pictures, explained the scenes and the circumstances under which they were taken.

Mr. Thompson, with the sanction of General Joffre, acted as official photographer before Verdun, with a record of visiting every war front except Roumania. The United States War College has purchased the film, and it is stated that it will be included in an exhibition under the auspices of that institution.

Halton Powell, the general manager of the Acme Producing company, offers during the current week at Poli's "Little Peggy O'Moore," an up-to-date American comedy-drama presenting Ada Girard in the title role, supported by an excellent company.

The present week's big headliner at Keith's are Adelaide and Hughes with a company of sixteen artists in a cycle of four spectacular dances with ballet divertissements and interludes full of color, beauty and life. The comedy, "The Age of Reason," introduces Vivian and Genevieve Tobin of the famous Tobin family. Ben Welch and his "Big Show" are at the Gayety packing them in.

The three E. H. Sothern photoplays, announced for first release in Washington at the Casino, are "The Chattel," "Man of Mystery" and "An Enemy to the King." John Hare in "Caste," and Sir George Alexander in "The Second Mrs. Tanqueray," are added announcements.

The current week's offering at the Lyceum, by the resident burlesque stock company, is "Uncle Sam's Belles."

A. Paul Keith and Edward F. Albee were here during the past week for a period of time, discussing with Resident Manager Robbins the coming Winter plans.

JOHN T. WARDE.

SAN FRANCISCO

SAN FRANCISCO, CAL. (*Special*).—A suit against Lilly Langtry, brought on her last visit here three years ago, has been dismissed by the heirs of Judge Hebbard, who has since died. The suit was for costs of boring a well on her property in Nevada. She had long since paid the bill. Mrs. Langtry gave a talk Sept. 14 at the Columbia at a benefit of the blind and relief fund of the war.

Charles Newman, for many years treasurer and assistant manager of the Cort Theater here, will enter the service of the Pantages vaudeville circuit as manager of one of the theaters.

John Gibbs, who runs a picture house on Market Street, was before Police Judge Fitzpatrick on a charge brought by the film exchange board of trade for exhibiting an indecent lobby display. The judge found Gibbs guilty but suspended sentence to see how he conducted his business in the future.

"What Next," written by two U. C. students, will be presented at the Greek Theater in October. It resembles a musical comedy.

Barnum and Bailey Circus, Sept. 14-16.

At the Columbia, Henry Miller's players closed the engagement Sept. 16, having run "Come Out of the Kitchen" longer than "Daddy Long Legs." The Mission Play for one week, commencing Sept. 17.

The Alcazar staged "A Pair of Sixes," Sept. 11, with Eva Lang and John Halliday in the leading roles. The Orpheum has Fanny Steadman as a feature.

The Empress has "A Night with Woodrow Wilson and Charles E. Hughes," while "The Divorce Question" is on the bill at Pantages.

A. T. BARNETT.

TOPEKA, KAN.

TOPEKA, KANS. (*Special*).—At the Hipp Theater, Sept. 11, "What Happened to Mary" by the Theo. Lorch Co., Cecil Fay handled the title role. Theo. Lorch as John Willis gave a pleasing depiction of the strong headed womanhater! Fritz E. Boone in the part of the old sea captain, and an exceptional supporting cast. "Kick In," week 18.

BALTIMORE

BALTIMORE, MD. (*Special*).—Willard Mack in his latest production, "King-Queen-Jack," which Al. H. Woods offered at Ford's last week, has written a play which bears every indication of becoming one of the biggest popular successes of the season. [A review of this play was printed in THE MIRROR the week of its premiere in Atlantic City.] Much of the success of the play is entirely due to the remarkable cast which Al. Woods has provided. There is not a single role badly played. Edwin Caldwell, Macey Harlan, Frazee Bendaten, Walter Jones, James Spottswood, Edward Robins, Norman Trevor, Rose Chester, Marion Barney, Lois Fisher, and Jean Shelby give splendidly balanced performances, but to Lois Fisher, Edward Robins and Norman Trevor belong the greatest praise.

At Ford's on Monday night another new firm of producers, the Tennant Company, made their initial bow in the theatrical field, offering an American comedy in three acts entitled "Yankee Doodle Dick." [A review of this play appeared in THE MIRROR the week of its premiere elsewhere.] The cast presenting the play includes a number of players who have won fame in the film world. The complete cast includes Everett Butterfield, Tom Moore, Harold Vosburgh, Percy Helton, Scott Cooper, James Seeley, Edwin Frosburg, Joseph Adelman, Aubrey Beattie, J. K. Hutchinson, Etienne Girardot, Edith Maxham, Grace Henderson, Elsie Gilroy, Lillian Dix, and Rita Oakley. Week Sept. 25 "The Cinderella Man," with original cast.

A new melodrama, "For the Man She Loved," by Carl Mason, is receiving its first local presentation this week at the Auditorium, where it opened to an unusually good sized and enthusiastic audience. It is a melodrama of the better class and the company enacting the various roles is for the most part infinitely better than those frequently seen in plays of this class.

The Nixon-Nirdlinger interests have taken a ten-year lease on the Victoria Theater, on E. Baltimore Street, the house formerly operated by Pearce and Schenck. It is their intention to thoroughly renovate the place. As soon as this is completed the house will be opened for vaudeville, forming one of a chain of houses controlled by this firm operating on the ten, twenty and thirty cent scale.

The Aborn Grand Opera company will play an engagement at the Lyric, beginnig Oct. 9, offering a different opera at each performance. The casts will embrace a number of artists recently identified with the Century company.

I. B. KAHN.

PHILADELPHIA

PHILADELPHIA (*Special*).—Although there was but a single change of bills in the local theaters, week Sept. 18, there are so many excellent productions in town that conditions are very active for so early in the season. In fact, many are still talking of the tuneful music in "Little Miss Springtime," a new musical operetta now at the Forrest. The music which Emmerich Kalman of Sari fame has put into the show is the sort that sticks, while the book by Guy Bolton and the lyrics of P. G. Wodehouse are both of a high order. Klaw and Erlanger usually every season bring some new musical show to the Forrest for a try-out and the verdict of the Philadelphia audiences has as a rule been so favorable that the Broadway success of the production we here in the Quaker city say is assured.

There was just one change this week, another musical show appearing at the Broad. "The Two James," practically the third premiere for Philadelphia and the season not a month old. The book is by Norman L. Swartout; lyrics by W. M. Cressy and Ted Robinson, and the music by Max Faetkenhauer. The principal player is Harry Fisher, supported by Lillian Lee, Frederick Trowbridge, Marie Fanchonetti, James McElbern, Jane Pearnley, Stanley Ridges, Marie Giesen, Claude West, Victoria Gauran, and others.

"Sport of Law" is playing a brief engagement here at the Garrick, now being in its final week. It will be followed by Mary Ryan in "The House of Glass," while the same week "Sybil," with Julia Sanderson, Donald Brian and Joseph Cawthorn, will appear at the Forrest.

At the Shubert houses there are no changes to report. Al Jolson is without a question responsible for the big business "Robinson Crusoe, Jr.," is doing while at the Adelphi, "Experience" is holding its end up splendidly. Both engagements are good up until October.

J. SOLIS-COHEN, JR.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (*Special*).—New York State Fair week brought "Pollyanna," the glad girl, to town for a week's stay at the Empire, beginning Sept. 11. Patricia Collinge is Pollyanna, and Effie Shannon, Herbert Kelcey, Philip Merivale and Jessie Busley were the other players. "Very Good Eddie" came to the Empire Sept. 14 with the following players: Burford Hampden, Dave Ferguson, James Lounsberry, Madison Smith, Jack Squires, Vaill Martin, Sylvester L. Corrothers, Anna Orr, Frances Watts, Georgie Harvey, Corabelle La Vine and a large chorus. Eva Tanguay, the cyclonic comedienne, at the Welting for two performances, week Sept. 21, under the direction of William Morris. "Her Soldier Boy," the Shubert's latest operetta, at the Welting Sept. 22, with Margaret Romaine and John Charles Thomas in prominent roles. Cyril Maude will bring his latest play "Jeff" to the Empire Oct. 2.

FREDERICK E. NORTON.

ELIZABETH, N. J.

ELIZABETH, N. J. (*Special*).—Without sufficient rehearsals the Aborn Opera Company put on "The Bohemian Girl" at Proctor's Hippodrome Sept. 2 and disappointed many who had expected the usual high-class Aborn entertainment. "Fair and Warmer" drew a good audience Sept. 9, and Harry Clay Blaney greeted old friends in his new play, "In Walked Jimmie," Sept. 11-13. "Watch Your Step Sept. 16.

E. M. SCANLAN.

(*Continued on page 13.*)

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 12)

NEWARK, N. J.

NEWARK, N. J. (*Special*).—"Common Clay" was presented by Jane Cowl and company at the Broad Street Theater, Sept. 11-16, to record-breaking houses. Miss Cowl was ably assisted by Orne Caldara, Isabel O'Madigan, Frank Burbeck, Roy Corcoran, Marian Bertram, Echlin Gayer, Henry Stephenson, Pauline Raff, Harry Hanlon, Conrad Cantzen, Olaf Skavalin, James Gaylor and Kate Morgan. Current week, Barney Barnard.

"Texas" was the second week's offering at the Park Place with the following cast: C. Nick Stark, Hattie Foley, Jane Ware, John J. Power, Marian Evenson, Virginia Zolliman, Anna Jordan, William S. Wainright, Louis Thiel, Charles E. Walt, Eugene Beall, Stephen Spears, Shattuck Hartman, Bert Frank, Aivah Sims. This week, "In Camp Jimmie" with Harry Clay Blaney.

John P. Wade and company are the leaders of a good bill at Proctor's Palace. "The Fall Fashion Show" was presented by Catherine Crawford and her ten models. Will Morrisy and Freddie Clinton, Murray Bennet, Lillian Fitzgerald, Enrico Muris and Irene Weston, Riche and Clegg, Joseph Niemeyer, and Cathryn McConnell.

At the Lyric, Marie Adams, Elsie Jacobs, William Harris and Edward Soley, in a sketch entitled, "Getting His Goat," Joseph, James and Harry Herbert, Jack and May Dawson, Joseph Belmont and May Belmont, Mabel Morgan, James Harrison and William Jensen, Lillian and Harry Taylor, and North's Human Automatons were on the bill.

The headliner at Loew's, "Put It Down," was enacted by Lewis Ancker and Mary Blackburn. Others are, Franconi Quartette; Robert Lynch, Charles Knapp, Fred Slatter and Edward Rice, Kubanoff, Harry Curry, Mina Graham, Mr. and Mrs. Sydney Baxter.

At Kenney's the bill was headed by the Modern Five, consisting of Anna Modena, Estelle Word, Louis Casiglio, M. Swiback, and O. Valliant. Harry Mason and company, Johnson and Johnson, Marietta Craig, Helen Hilton and Fred Colon, Willie Smith; Smith, Keefe and Shaw, Gribyalini's trained birds and the Three Kings.

The Spiegel Review crowded Miner's Empire Theater. Harry Crawford and Billie Mosley were extremely funny. Chuck and Everett Callahan, Miggie Miller, Josephine Young, Polley Follette, the Gome Quartette, Ann Statler.

GEO. S. APPLEGATE.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—The Kentucky State Fair opened Monday, Sept. 11, and attracted a large number of visitors; naturally, this created activity at the amusement places.

Appearing at the Gayety, week Sept. 10, a musical comedy, "Keep Moving," featuring Fox and Stewart. A large company attractively costumed and bright music at popular prices. Manager Adler Wall is correspondingly pleased.

At the New Buckingham, Sept. 10-16, the attraction "The Famous Broadway Belles," burlesque. Joe Marks in a Hebrew act was the headliner. Business was good.

All of the moving picture houses are drawing well, featuring Mae Murray, Edmond Breese, Dorothy Gish, Dustin Farnum and the irrepressible Chaplin.

Work is progressing rapidly on what is to be the rejuvenated Macauley's, which will be an almost entirely new place in its interior arrangement when completed. Manager Geo. C. Semple is superintending the changes. The opening attraction will be Cohan's 1916 Revue, Oct. 27.

Judge Allen Kinney, who was the manager of the Strand for the recent Al G. Fields engagement, announces that he has not leased the house, but will probably play occasional special attractions there during the season.

Tom Wallace, dramatic critic of the *Courier-Journal*, made a trip to New York to attend the premier production of "The Flame."

CHARLES D. CLARKE.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (*Special*).—"The Hour of Temptation," featuring Eleanor Montell," which played at the Grand week Sept. 11, was a decided success. Miss Montell was excellent; she was ably supported by a strong cast notably among whom was Mr. William Morris as Baron "Von der Teufel."

Current week the A. Hendrick Producing Company will appear in Edgar Selwyn's comedy, "Rolling Stones."

May Robson, in "Mrs. Matt," proved a strong drawing card at the Montauk. This week the management offers "Common Clay," with Miss Jane Cowl in the title role. Miss Cowl has many admirers in Brooklyn, having been graduated from the Erasmus Hall High School, after which she went on the stage.

Mr. Frank Girard, former manager of the Orpheum and later of the Brighton Beach Music Hall, together with Mr. Mark Nathan, are said to be in negotiation to open The Gotham as a burlesque house.

The Majestic has not yet announced its intentions.

The Triangle has been entertaining good crowds throughout the Summer with the Triangle Films exclusively, and is adding more patrons daily.

ROBERT J. MERKLINGER.

HARTFORD

HARTFORD, CONN. (*Special*).—The Palace is doing immense business as usual.

The Grand is playing the Columbia burlesque attractions and is doing a very large business. House is frequently sold out.

The Cecil Spooner company, at The Hartford, presented "The Fortunes of Betty" before large audiences week Sept. 11. This play was written by Miss Spooner and was very well received by the audience. Little Miss Spooner was on the stage during the greater part of the play and she received the lion's share of the applause. The part of Betty suited her excellently and she fairly danced through the four acts. Mr. Trenton gave good support. Howard Lang gave a finished character portrayal and Fred. Clayton also did well.

Poli's is now playing small time vaudeville. This house is not drawing as well as it has in the past with stock productions. Hartford people like stock.

SEYMOUR WEMYSS SMITH.

"BETTY'S" FIRST BY HITCHCOCK

ROCHESTER, N. Y. (*Special*).—Charles Dillingham presented Raymond Hitchcock in "Betty," a new musical comedy by Frederick Lonsdale and Gladys Unger, at the Lyceum, Sept. 14. Adrian Ross penned the lyrics and Paul A. Rubens composed the music, but the big hit of the piece was "Some Time," an interpolation by William Jerome and Harry Tierney. Raymond Hitchcock was amusing at all times, but even he could not get over all of the English jokes. He has acquired a most extraordinary manner of coughing, which in it itself is a difficult accomplishment. Miss Iva Sawyer, imported from England, we believe, sang the title role and made the hit of the evening, with her blond beauty, exquisite voice and marvelous gowns. Joseph Santley might have been the star, he was so busy dancing and kissing Justine Johnson; who reminded us of Hazel Dawn. Eileen Dennes was a petite mannequin, and the Misses Elinor St. Clair, Edna Bates, Bunny Wendell and Florence Cripps were most graceful dancers. Others were Joseph Herbert, Master Lowrie, Henry Vincent, Peter Page, Sam Burbank, Charles Crumpton, Alan Fagan, Eugene Revere, Katherine Stewart, Verda Shelberg, Marion Davies, Prudence O'Shea, Marna Blanchard, Dorothy Germaine, Lydia Scott, Mildred St. Clair and a large and sylph-like chorus. The scenery was particularly attractive, especially the Bal Chinoise of the third act, wonderfully done in Adams, with a circular stairway. With such perfect contributions from the scene painter, the modiste and such a collection of physical beauty, it is a pity that the laugh purveyors should make such small showing!

B. H. LEFFINGWELL.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—"Ramona" delighted large audiences at the Academy of Music Sept. 11-13, with matinees each day. Coming attractions for the Academy, 18-19, "The Lilac Domino;" 20-21, "The Only Girl;" 22-23, Al. G. Field's Minstrels"; 26-27, "Watch Your Step." At the Bijou Theater, week commencing 11, The Acme Producing Company, Halton Powell, general manager, presented "Little Peggy O'Moore," in an excellent manner. At the Bijou, week of Sept. 18, Loedler V. Bratton presented Charles Summer's "The Natural Law;" Anna Case and Rudolph Ganz, John McCormack and Donald McBeath, The Philadelphia Symphony Orchestra and Reinald Warrenrath, are the attractions announced by Manager W. H. Betts for three concerts to be given at the City Auditorium Nov. 22-Jan. 9—and March 19, respectively. All picture houses are packing 'em in.

NEAL AND MCCONNELL.

THE START AT MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace: Sept. 14 "The Girl in the Gown Shop" opened the vaudeville season. Manager O'Neil was greeted by a full house.

Auditorium: William H. O'Neil, who also controls the Auditorium, is to put on first-class motion pictures there. Bessie Barriscale in "Home" week Sept. 11.

New Park: Opened Sept. 16 with "It Pays to Advertise"; good houses. Frank Shea manages and will also look after a theater in Worcester, Mass.

J. J. MALONEY.

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DOLLY SISTERS
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LONGACRE Theatre, 48th St., W. of Bway. Evgs., 8.20. Mats. Wed. & Sat., 2.20
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CLEVELAND

CLEVELAND, O. (*Special*).—Colonial, Sept. 18: "The Bird of Paradise," June Janis and Norman Hackett in the leads. Week following, "Go to It," with Wellington Cross and Lois Josephine. Week Sept. 18, Opera House, Emma Dunn in "Old Lady 31." Followed by Montgomery and Stone in "Chin-Chin."

Keith's Hippodrome opened with an excellent bill including Mrs. Thomas Whiffen in "The Golden Night"; Blossom Seeley, Dooley and Rugel, The Volunteers, Dancing Mars, The Berrens, Minnie Allen and On the School Playgrounds. Next week, Marion Morgan Dancers, James J. Corbett, What Happened to Ruth, and other acts. Prospect: Kate Elinore in "My Aunt from Utah"; vaudeville at the Miles and Priscilla, "Yankee Doodle Dick" played to good business at the Opera House. Tom Moore, former motion picture star, has the chief role and made quite a hit. Maude Hannaford, Percy Helton and Harold Vosburg do excellent work.

(I. B. McK.

(Continued on page 14)

NEW YORK THEATERS

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Mr. and Mrs. Warren Burrows (Leona Leslie) have recently purchased a $4,500 cottage in Freeport, R. I., where they will entertain their friends next Summer.

Rehearsals are in progress of "A New York Girl," a new comedy by Hulbert Footner, in which Elsie Ferguson will appear.

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ADA MEADE

In "KATINKA"

REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from pages 12 and 13*)

KANSAS CITY

KANSAS CITY, MO. (*Special*).—For its second week, Sept. 11, the Orpheum is offering another excellent bill. Lydia Barry, a better burlesque actress than singer, gave several contrast portrayals that were convulsing. Miss Evan-Bourrows Fontaine presented an elaborate arrangement of classic pantomime dances, in which she was ably assisted by Kenneth Harlan and a ballet. Bonita and Lew Hearn won unstinted approbation. Others on the programme were the Imperial Trio, Chinese musicians; Nate Leipsig, card manipulator; Miles and Ray in a sketch, and the Girl in the Moon, in moon songs. Business excellent.

A bill of much variety is being enjoyed by good houses at Pantages. The La Scala Sextette, in grand opera selections, won numerous encores. Harry Breen proved a real nut comedian, and Johnson-Howard-Listette Trio worked on the same lines. Others on the bill were Lillian Seigler, cornetist; Mason and company, in a farce, and the Five Florimonds, novelty athletes.

At the Garden, Truxton King, a Graustark play and very well delineated, is the current offering. Charles C. Wilson carries the leading role. Business fair. Sept. 17, Nancy Boyer.

Edmond Hayes and Thomas Snyder, as the piano mover and his side-kick, figure in a rollicking farce at the Gayety. The musical numbers are well handled. To follow, Dave Marion.

The current bill at the Globe offers many good features: Three Hickey Brothers in eccentric dancing; Delmore and Keigard as ragtime aristocrats; Follis Sisters and LeRoy; Lowell and Drew in a sketch; Parker and Butler, and John Higgins, the world's champion jumper. Harry Steppe and the Hello Girls, in a musical potpourri, are at the Century, Sept. 17, "Charming Widows." "The Birth of a Nation," at the Shubert, is on for a two-week's run, preliminary to the opening of regular season, Sept. 17, with Boston English Opera company, and Joseph Sheehan in "Martha." Good business.

At the Royal and Regent, Mae Murray in "The Big Sister"; Huff and Pickford in the "Reward of Patience," and Theda Bara in "Her Double Life." S. R. O. always.

JACK MCCLELLAN.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—All Albany theaters have now inaugurated the season of 1916-1917, and the indications are exceedingly favorable for a prosperous year for the local managers.

At Harmanus Bleecker Hall, Sept. 11-13, Cleves Kinkaid's "Common Clay" was presented by a superb cast. Miss Catherine Tower gave a wonderful rendition of the part of Ellen Neil, scoring a distinct success. Thomas A. Shea made a strong impression by his careful portrayal of Judge Filson. Others in the well balanced cast were Tessie LaWrence, W. A. Whitecar, George Tilton and J. Irving Southard. Large audiences prevailed for the engagement. The Shubert's production of "The Blue Paradise," featuring Cecil Lead, attracted a big audience Sept. 14. The cast was the same as heard in the original production, and included Cleo Mayfield, Vivienne Segal, Hazel Cox, Teddy Webb, Ted Lorraine, and Harold Crane. The performance won a pronounced hit. The San Carlo Grand Opera company, Sept. 15-16.

Jacobs and Jermon have scored another triumph for the season in their 1916 version of the Sporting Widows burlesquers, which played a highly successful engagement at the Empire, week Sept. 11-16. Harry Cooper, Abe Leavitt, Leo Hayes, Ruth Lockwood, and the Moretti Sisters, were the principals.

At Proctor's Grand a varied vaudeville programme was seen by crowded houses Sept. 11-16. The leading acts were Joseph E. Bernard and Louise Dunbar, Georgia Comedy Four, Russell Vokes, Mrs. Gene Hughes and company, Monolo Sextette, Van Den Meer, and Wayne and Warren.

Vaudeville and motion pictures drew big audiences at the Majestic.

The houses devoted exclusively to film features also reported heavy business for the week.

GEORGE W. HENRICK.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—The Nebraska State Fair Week, Sept. 11, was one of the greatest for the show business in Lincoln. Every house in town was sold out at every performance, there being three more houses in operation than at any previous time. The Oliver presented the "Birth of a Nation"; The Auditorium, "The Little Girl Next Door"; The Lily, Palace, Wonderland, Magnet, Muse, Elite, and Majestic, presented their usual movie programmes.

The New Orpheum presented a Western vaudeville programme the first three days and the regular Orpheum programme the last three. The Lyric had its usual programme of vaudeville and pictures.

Besides these attractions, the Johnny J. Jones attractions were playing to big business at the Fair Grounds and band concerts and fireworks displays were also well attended. Capital Beach also reported record breaking attendance.

The Oliver will not be formally opened until the middle of October; a number of feature films will be presented until that time.

Ringling Bros. showed to two good audiences Aug. 28. Raleigh Wilson, one of the clowns, a former Lincoln boy was kept busy between shows renewing friendships with his old schoolmates and friends.

VICTOR E. FRIEND.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—"Old Lady 31" came to the Lyceum Sept. 11 and proved itself a delight. The play was produced first in Schenectady on Labor Day, and was reviewed in the MIRROR last week.

The Greeley Producing company brought the musical comedy "A Regular Girl," to the Lyceum, Sept. 18, for four performances. Ralph Hers is a featured member of the cast, which includes Eleanor Henry, Leonora Novaslo, late of Princess Pat; E. Colt Albertson, John Gardner, William Sellery, Wm. Pruette, Jr.; Alice Hills, a well known Rochester girl, and Mary Morton. William Cary Duncan, author of "The Purple Road," and Otto Brayton, wrote the book; Winthrop Cortelyou composed the music, and Frank Smithson is in charge of the staging.

B. H. LOFFINGWELL.

STATE FAIR WEEK, MILWAUKEE

MILWAUKEE (*Special*).—All theaters did wonderful business week Sept. 11 because of the State Fair. At the Fair itself Ruth Law, the renowned aviatrix, heads the line of attractions with daily flights, loops the loop and daring, spectacular night flights. Thaviu's Italian band of fifty pieces leads the numerous concerts.

The Crystal (William Gray, manager) headlines the bill with an aquatic act called Winston's Water Lions and Diving Nymphs, a bit of old ideas in a new way. A newsboys' quartette is second on the bill, an aggregation of merry street urchins who, besides proving unusually entertaining as singers and dancers, offers a line of comedy new to this style of act. Mr. and Mrs. Harris Eldon in their pretty character sketch, "For Old Time's Sake," provide delightfully refreshing moments.

Patrons of the Palace have a week of attractive vaudeville. Topping the list is the Pollard Musical Comedy which is seen in "The Dog Watch." The Bowman Brothers, Parillo and Frabitto, Italian street singers; Connelly Sisters, comediennes; LeRoy and Harvey in "Rained In," and Richard Wally, juggler and billiardist, complete the bill for the first half-week, with the usual Palace pictures.

The New Orleans "Jass Band," with the Dancing Daiss, are the double headliners at the Orpheum. The Gayety is presenting the Big Revue of 1917. The cast includes Harry Levan, Clara Devine, and Charles Warren. The Empress is showing the Kings and Queens of Burlesque, introducing a number of new faces in its company, among them Sam Kelly. The Merrill is featuring Lionel Barrymore in "The Upheaval." The Butterfly is showing Kolb and Dillin in "A Million for Mary" and William Russel in "The Man Who Would Not Die."

"His Heart's Desire," by Fiske O'Hara and company, made glad the patrons of Davidson's redecorated playhouse, week Sept. 11. Miss Helen Valley was sufficiently roguish and not too stately in her comeliness to appear to advantage as the willful heroine. William T. Sheehan, associated in the past with Mr. O'Hara, had a good "bit," as the croaking servant, and J. P. Sullivan and J. E. Miller added another familiar note by their reappearance. The Misses Bess Sankey, Lisle Leigh and Lou Ripley and Edgar Murray, Jr., complete the cast with which Mr. O'Hara has surrounded himself.

JOSEPH A. KISS.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"The Daughter of Mother Machree" was at the Majestic Sept. 11-16 to good business. It is a neat Irish drama, with a clever company. Mae Desmond as the daughter, and Annie Ashley in the name parts, were excellent; Warren Fabian in a character part was immense. "The Funny Mr. Dooley," Sept. 18-23.

Lew Dockstader headed the big bill at Keith's, Sept. 11-13, to very large business. Another fine act was that of Col. Marce Diamond (81 years of age), and his granddaughter, who dance the latest society dance capitally. "The Fe-Mail Clerks" is a diverting musical comedy with a number of girls, comedians and plenty of scenery. "Hell-To-Pay-Austin" was the feature picture.

The U. S. Beauties drew crowded houses to the Academy of Music, Sept. 11-16. "The Girls from the Follies," Sept. 18-23.

The Sightseers were at the Empire, Hoboken, Sept. 11-16, to large houses. Everything connected with the attraction is of the best. Will Kennedy, Flo Davis and Kitty Forsyth are clever leaders. The Midnight Maidens, Sept. 18-23.

Allie Donnelly, of this city, joined Harry Clay Blaney's company here Sept. 5.

WALTER C. SMITH.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Academy of Music: Miss Grace Merritt and a strong supporting company presented "Some Baby" Sept. 11, 12, and gave satisfaction. Miss Merritt is a clever actress and her performance of the part of Sylvia Helyea was unusually well done. Gertrude Johnson, Sterling Chisholme, Carolyn Friend, Don MacMillan, and Warren Kent were excellent in well played parts; fine stage setting; good performance; fair attendance. The Vail Amusement Company opened Sept. 14-16. "Grown Up Babies" Burlesque company, with Anna Mack, Gertrude Lynch, Madlyn North, Harry Koler, and a good chorus in an up-to-date performance; good attendance.

Savoy: The regular season of Keith's vaudeville opened week Sept. 11-16 with a strong bill headed by Madam Cronin and her company in "His Merry Men" in moments of mirth, the International Four, the Three Avolos, Hawthorn and Hawley, Mr. and Mrs. Gordon Wilde, Theda Bara in "Carmen," Metro photoplays and all the special Charlie Chaplin feature pictures to excellent attendance.

Bijou: Week Sept. 11-16 Don Mullaly and company in "The End of a Perfect Day," Parisa Duo, Three Dolce Sisters, Arthur Geary, the Panther Duo, De Wolf Hopper in "Poor Papa," The Crimson Stain Mystery, Benista, Standard Brothers, Owen and Campbell, Manhattan Trio, What Molly Knew, Pauline Frederick in "The Woman in the Case," and Labor and Lafayette celebrations to good attendance.

Extra fine line of photo dramas to large attendance at the Plaza and Palace; good attendance. The Premiere will soon reopen with vaudeville and photoplays.

W. F. GEE.

(*Continued on page 15*)

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 14)

ATLANTIC CITY, N. J.

ATLANTIC CITY, N. J. (*Special*).—"Madame Spy," with the successful female impersonator, Herbert Clifton, playing the name part, played a three-day's engagement, commencing Sept. 11, at the New Nixon. The play is one of the best on the International circuit.

Three days, Sept. 18-20, the Nixon will offer Bickel and Watson in their latest vehicle, "Look Who's Here." The piece is a musical comedy. The production comes straight from Philadelphia where it has been very favorably received. All in all the general make-up of the show suggests a two-dollar attraction rather than an offering at popular prices.

Apollo: Week Sept. 11 Victor Herbert's "Princess Pat" proved again—this time at the Apollo—to be the same big success. Ralph Riggs and Katherine Witchie, the fascinating dancers who helped to bring the show into its first deserved popularity, are still with the company. Very good business.

The next attraction at the Apollo, Sept. 18-20, will be "Arms and the Girl," which William Harris, jr., will produce. This piece is designated as a romantic comedy by Grant Stewart and Robert Baker. Cyril Scott will be the featured member of the cast which in addition includes Fay Bainter, Ethel Intropidi, Catherine Calhoun, Marie Hassels, Frank Byrne, J. Malcolm Dunn, Henry Vogel, Paul Caveneuve, and Karl Dietz.

B. F. Keith's: The management of Keith's is presenting very good bills and in return is drawing an audience in September, when the season is supposed to be over, just as large as it did in the first part of July. This popular vaudeville house is in the custom of closing around the first of October. This year it will be kept open until the business begins to lag. The experiment of two up-town playhouses, the Nixon and Keith's, attempting to keep open as long as possible, is very interesting. The Apollo, as usual, will offer first class attractions all Winter.

Summing up the theatrical season in general one very interesting fact has come to light, namely, that Atlantic City is fast losing its reputation as a dog town. Managers here have found that the Atlantic City theatergoers are very discriminating—that they are not entirely pleased with a theatrical fare of "try-outs." Consequently during the past season the great bulk of the plays were tried and true successes. Such musical shows as "Very Good Eddie," "The Cohan Revue," "Sybil," and Al Jolson did tremendous business here, which shows conclusively that this great resort is no longer a "dog town" but a cosmopolitan theatrical center. Asbury Park and Stamford, Conn., now seem to be the "dogs," which means that hereafter Atlantic City will have only productions that have been whipped into shape elsewhere.

FREDERICK C. RUSSELL.

OMAHA, NEB.

OMAHA, NEB. (*Special*).—The stellar act at the Orpheum, week Sept. 10, was Melville Ellis and Irene Bordoni. Mr. Ellis is an unusually gifted artist. With an engaging manner that spells personality, beautiful scenery, and Irene Bordoni in song, no further explanation for their place on the bill is needed. Omaha is infatuated with Miss Bordoni and her French accent is not the least of her charm. Her gowns were very elaborate and her numbers were well chosen.

Wilfred Clarke and company in "Who Owns the Flat," a clever sketch, and Svengali, a trick dog, were next in favor. Fay, Two Coleys and Fay presented a sort of minstrel show.

"Ramona," Helen Hunt Jackson's story, is being shown in motion pictures at the Brandeis.

The theatrical situation in Omaha is better this season than it has been for some time. All the theaters are doing a good business. The Princess, a new motion picture theater, is nearly ready to open. It will be managed by its owners, Sam and Harry Goldberg.

"Step Lively Girls," at the Gayety, week Sept. 9. The cast includes Rich M'Allister, Maudie Heath, and Harry T. Shannon. The house has been packed at every performance.

Edward K. Rose's "Little Girl That God Forgot" was presented in Omaha for four days at the Boyd, commencing Sept. 10. Good houses. The cast, which was very capable, included Cecelia Jacques and Paul Griffith.

ESTHER P. NEWMAN.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—Mr. Otis Skinner presented his new play, "Mister Antonio," at the Star Theater, Sept. 11. Mr. Skinner dominates the play and the performance is one of unalloyed delight. He is surrounded by a company of distinction. (The play, as given in New York, at the Lyceum this week, is reviewed elsewhere in the MIRROR.—ED.)

"Husband and Wife," at the Star, Sept. 18-20. Raymond Hitchcock in "Betty," Sept. 21-23.

"Margery Daw," with Kathlene MacDonnell in the title role, played the Teck, week Sept. 11, and was much liked. "Go-to-It" was postponed to Sept. 21.

Thurston, magician, at the Majestic, Sept. 11-16. "The Path of Folly," Sept. 18.

There was many a laugh with Dan Coleman as the funmaker for The Harry Hastings Big Show at the Gayety, Sept. 11-16. The Rosel and Girls at the Gayety, Sept. 18.

At the Academy, Sept. 11-16, a new musical comedy, entitled "Beatrice Fairfax," Irma Vincent made the title a hit.

Capacity audience enjoyed vaudeville at the Olympic, Sept. 11-16.

J. W. BARKER.

SEATTLE (*Special*).—At the Pantages, the Junior Follies and vaudeville, Sept. 3-9, drew good business. Grand, Loeffler and Vernon and vaudeville. Palace Hipp, the Buch Brothers and vaudeville. Motion pictures at the Alhambra, Clemmer, Colliseum, Colonial, Liberty, Mission, Rex, Strand and other houses.

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SCRANTON, PA.

SCRANTON, PA. (*Special*).—The change of the policy at the Academy is working in a very satisfactory manner, as is evidenced by excellent business. "To-Day," with Bertha Mann, Sept. 4-6, proved a big success. "The Daughter of Mother Machree," Sept. 7-9, to excellent houses. "Mother Goose," with J. M. Mack, Sept. 13, was a satisfactory offering, to big business. "The Funny Mr. Dooley," with Quinn and Mitchell, Sept. 14-16, to splendid business.

At the Poli three-a-day seems to be what the patrons of the house want, for business has been very good. A fine bill was given week Sept. 11. The Septemiser Morning Glories played to big business at the Majestic.

Augustin Glassmire, who staged the 121 plays given by the Poli Stock company (of two of which he is the author), will remain in this city for some time, to enjoy a rest. S. Z. Poli, who owns the Poli Theater and has leased the New Academy, was a visitor in this city Sept. 11.

C. B. DERMAN.

MACON, GA.

MACON, GA. (*Special*).—Palace: "The Grip of Jealousy," Sept. 11; "The Stronger Love," Sept. 12; "Daredevil Kate," Sept. 13; "The Gay Lord Waring," Sept. 14; "Public Opinion," Sept. 15; "The Almighty Dollar," Sept. 16.

Princess: "Peg o' the Ring," Sept. 11; "The Better Woman," Sept. 12; "The Gold Ship," Sept. 13; "The Code of the Mounted," Sept. 14; "Temporary Truce," Sept. 15; "The Girl from Frisco," Sept. 16.

Macon: This house after being closed for extensive repairs opened Sept. 11 with vaudeville from Sullivan and Considine, with change of bill twice a week.

ANDREW OLIVER ORR.

DES MOINES

DES MOINES, IA. (*Special*).—"A New York Girl," at the Berchell for three days, Sept. 10, played to excellent business. The Boston Opera company in "Martha" appeared Sept. 13. Elbert and Getchell promise all of the big attractions headed West of Chicago this season.

The Empress, featuring popular price vaudeville, has kept up the high standard of acts to the usual excellent business. The Garden, Palace and Casino, motion picture houses, are showing some very fine photoplays.

The Orpheum with Martin Beck, vaudeville, has come into its own again. Sophie Tucker scored heavily as headliner week Sept. 10.

KAHN.

ORPHEUM, JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—After redecorating the interior of the Orpheum Theater, the house opened Sept. 10, under the direction of Mr. Jake Wells, with Mr. H. C. Fourton as resident manager. A number of foyer loges have been added, additional stage space is gained by extending same several feet over the orchestra, new lighting effects have been introduced, and new draperies and floor coverings have been placed. The color scheme is pearl and rose. There will be three performances daily and the week will be split with Savannah.

E. O. UEBERMANN.

CANADA

LONDON, CANADA (*Special*).—After a most successful Summer season of pictures and vaudeville, the Grand Opera House opened the regular season Sept. 13 with "Twin Beds" as the attraction for two nights, followed by the Aborn Opera company in "The Bohemian Girl," Sept. 15-16.

The Auditorium Picture Theater, which has been closed for alterations, has been re-named the Lyric, and opened Labor Day, under the management of C. E. Bernard. It has been decorated attractively, the staff is obliging and attentive.

The Princess has the Malone Musical Comedy company for a return engagement, playing two changes a week in addition to the pictures, and is doing well. The Majestic has secured and retained a large patronage by giving the best obtainable in both pictures and vaudeville, and Manager T. W. Logan and his staff leave nothing undone to please. The Star, the Unique and the Empire are all getting their share, especially week Sept. 11-16 when the annual exposition was on.

C. E. A. WEBBE.

OTTOWA, ONT. (*Special*).—The Russell opened the season on Sept. 11 with "A Pair of Silk Stockings" to large and appreciative audiences. "Silent Sue," Sept. 13-14. "It Pays to Advertise," Sept. 15-16. Dominion, Sept. 11-13: Hanvey and Dunlevy; Lewis, Harrigan and company; Stine Trio; Dunn Sisters; Duffy and Daley; Coakley, and pictures. Pleased, packed houses at each performance. The Family, Sept. 11-16: Vaudeville and pictures to big business.

J. H. DUBE.

MONTREAL (*Special*).—Blanche Ring in "Broadway and Buttermilk," at the Princess, Sept. 11-16, proved a bright and entertaining comedy in which the pleasing personality of the star got a fine chance to display itself. Helen Lowell and the New England boarding housekeeper deserves special credit. Frank Robertson's travelogue pictures at His Majesty's provided and interesting and instructive entertainment. The opening pictures were entitled, England at Peace. There will be a change of programme every night.

There is a particularly good bill at the Orpheum. Mabel Macomber in "Holiday's Dream," which scored last week, is retained for a second week. Noel Treavers and Irene Douglas appear in a clever sketch by Edgar Allan Woolfe, entitled "Meadowbrook Lane," and "The Belle of Bingville" proved highly amusing. "L'Ange Cardien," a play of interesting character studies is being capitally given by the French Stock at the National Francais. Mlle. Da Pinna and Wm. Morrow and company are the features in the vaudeville bill at the same house. Fred Irwin's big show is the attraction at the Gayety, and drawing good houses.

W. A. TREMAYNE.

(Continued on page 16)

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DEATH OF JOSE ECHEGARAY

The death of Jose Echegaray, one of the foremost Spanish dramatists, was announced Sept. 15 in the cables from Spain.

Senor Echegaray shared the Nobel Prize for literature in 1904 with the French poet, Frederic Mistral. Through his writings he became a member of the Spanish Academy of Sciences in 1866, and two years was elected a member of the Cortes. From 1867 to 1874 he occupied at various times the positions of Minister of Commerce, of Education, and of Finance. Upon the restoration of the monarchy he retired to private life to devote his time to writing.

He was the author of nearly fifty plays, the best known of which are "El Gran Galeoto," "El Loco Dios," and "Mariana."

A new revue will be presented in the Castles in the Air, atop the Forty-fourth Street Theatre within the next two weeks.

Albert Howson, P. J. Kelly, Esther Banks and Millicent McLaughlin have been added to the cast of "If I Were King," which E. H. Sothern will present on tour.

Beulah Poynter will shortly be seen in vaudeville in a sketch by Willard Mack. It will be produced under the direction of Harry Rapf and Arthur H. Jacobs.

THE MIRROR'S LONDON LETTER

By Beverly Bkux

LONDON, Sept. 17 (*Special correspondence*).—Harry Lauder's revue, written by Mr. Grattan, music by Mr. Herman Darewoki, is waiting to be named. The latest suggestion is, "Hullo, Lauder." Rehearsals begin Sept. 25.

Sir Herbert Tree arrived from the States, Sept. 3, for a fortnight. He returns to Boston, Oct. 16, and will at once start on tour till January, 1917.

About his part which he plays in "The Old Country," produced at the Wyndham, Sept. 2, Mr. Gerald Du Maurier says: "I play an American—at least, a man who was born in England, but who has been raised in America from the age of six months till he is, say, about thirty. Perhaps the best description of him would be a modern Monte Cristo. Yes; 'with a vengeance.' As a matter of fact, he is a millionaire who, chafing under a wrong done to his mother and himself, a wrong committed at the time of his birth, has returned to 'pay back' the wrongers in the Old Country. The vengeance-seeker finds that even an American millionaire cannot altogether uproot England's old traditions. Or perhaps I might put it better by saying that before this American Edmond Dantes has been long in Old England he learns that it is no use bringing over heavy howitzers to shoot at robins!"

The D'Oyly Carte company, which has been reviving "The Sorcerer" in the Provinces for several weeks, comes to the Kensington Theater for three weeks in November. This will be the first London performance of this play for eighteen years.

Those who saw the late Mr. E. S. Willard's delightful impersonation of Professor Goodwillie at the Comedy—and afterwards at the Garrick—twenty-two years ago, will be especially interested in Mr. H. B. Irving's reading of the kindly, absent-minded professor in the revival of Sir James M. Barrie's comedy, "The Professor's Love Story," at the Savoy, Sept. 7. Supporting Mr. Irving in principal parts are Messrs. Holman Clark, George Tawde, Percival Clarke, and James Lindsay, Miss Kate Moffatt, Miss Fay Compton, and Miss Henrietta Watson.

Mr. Alfred Butt has made a statement concerning the variegated authorship of "High Jinks," a piece described on the Adelphi programme simply as "adapted by Frederick Lonsdale," and thus left, as to origin, like the birth of Jeames, "wropt in a mistry" to any one acquainted with the details of the American production. Some suggested a French source and others a German. It is the latter that Mr. Butt is at pains to explain away. The piece is an adaptation of the French farce, "Les Dragées d'Hercule," by Paul Bilhaud and Maurice Hennequin, made by Otto Hauerbach, with music by Rudolph Friml. Leo Ditrichstein was also, in America, credited with part authorship. Mr. Hauerbach was born in Salt Lake City, and is of Dutch descent, and Mr. Friml is an American citizen, Bohemian by birth. Mr. Ditrichstein is an Hungarian, now a naturalized American. His name did not appear on the script submitted to Mr. Butt.

On Monday, Aug. 28, was produced at the Royal, Manchester, for the first time on the English stage, an American three-act comedy by Paul Dickey and Charles Goddard, entitled "The Misleading Lady." Messrs. George Grossmith and Edward Laurillard, in conjunction with Mr. Frank Curzon, cannot but have been highly gratified by the demonstrative approval accorded to the American play, "The Misleading Lady," which was originally produced Nov. 17, 1913, at the Apollo, Atlantic City, and in the following week at the Fulton, New York city. The Manchester Royal was crowded to its utmost capacity, and the audience entered with zest into the olla podrida of farce, burlesque, drama, and melodrama, making up the main ingredients of the play.

Harry Taylor, the raconteur, who came over here a couple of months ago from America, is very keen on cementing the fraternal spirit between British and American artistes, and although a fully paid up member of the White Rats, he has also taken up his card in the V. A. F. Harry, who is a Scotsman by birth, has been domiciled in America for thirty-four years, and stoutly denies that the "King and country need you—we don't" poster was ever used in application to British artistes generally.

Fred Duprez, the popular American comedian, is now touring the provinces in "Mr. Manhattan." The press describes his performance in very high terms, and often inquires whether the show is playing a return date. Speaking of the press reminds us that a week or two ago we read a local report of this show in which it said: "The American accent of Fred Duprez was extremely good." Now, is it to be wondered at? We presume that Harry Lauder's Scotch would be marvelous to the critic.

The lack of excursions and the dearth of leisure have prevented numbers of our country folk having a jollification in town; and the Americans who in normal times fill our theaters during the hot weather are now a negligible quantity. But if we do not get American audiences, we are staging a few more American plays. "The Misleading Lady," at the Playhouse; "Theodore and Co.," the new Gaiety piece; and "Potash and Perlmutter in Society," at the Queen's, will make up the total of New York successes running in London to six. "Peg o' My Heart" and "The Man Who Stayed at Home" belong to the category of obstinate successes.

A. E. Thomas's three-act light comedy, "Her Husband's Wife," which Mr. Dion Boucicault produced at the New, Sept. 5, is very compact as to both dramatis personæ and scene. The whole of the action takes place in a country cottage, and only five persons are concerned.

"Nellie, the Beautiful Cloak Model," the American melodrama produced here for the first time at the Kensington, Sept. 4, is one of a series of plays associated with Mr. A. H. Woods, the well-known American manager. The company includes Mr. Owen Roughwood, Mr. John McNally, Mr. John Beauchamp, and Mr. Harry Rogers, Miss Gwenda Wren, and Miss Hilda Antony. Mr. H. A. Saintsbury produces the piece.

Andre Charlot and J. L. Sacks will present Harry Lauder at a London theater about the middle of November in a musical comedy revue. The book will be written by Harry Grattan, and Herman Darewski will supply the music.

An interesting discussion recently took place at the Memorial Lecture Room, Stratford-on-Avon, on the possibility of establishing a Drama League of England, similar in purpose and working to the Drama League of America, which can now boast a membership of 100,000.

Mr. Ben Greet said he was a member of the Drama League of America, and so possibly had some little authority for bringing the subject to their notice. Describing the birth of the League, Mr. Greet said the Women's Club in Evanstown started the League. He remembered how the papers ridiculed the idea. "Can any good come out of Evanstown?" was one of the headlines used. This good did come, that from the Women's League of two hundred members there had now sprung a League of one hundred thousand in America and Canada, and if it reflected in this country he did not think any one would raise an objection.

REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from page 15.*)

WEST-NORTHWEST

TACOMA, WASH. (*Special*).—"The Birth of a Nation" had a big run of over two weeks, ending Sept. 3. The list of plays coming to the Tacoma this season is very limited.

Barnum and Bailey, Sept. 6, afternoon and evening; attendance only fair.

FRANK B. COLE.

DENVER (*Special*).—The Broadway remains dark for the present, although there are future bookings in plenty. Maude Adams is promised as a certainty. The Tabor closed Sept. 18 to prepare for the William Morris opening the following week. The tabloid company did fairly well with a version of "The Mikado," Sept. 10-16. The Orpheum will even better the excellent attendance of last season. Anna Wheaton and Harry Carroll, and Clark and Hamilton were the top-liners week Sept. 11. Attendance at the film theaters of Curtis Street has dropped over the corresponding period of a year ago. Is it the beginning of the prophesied downward movement?

FREDERICK D. ANDERSON.

SPOKANE, WASH. (*Special*).—The new season at the Auditorium will be formally opened this month by the New Winter Garden production, "A World of Pleasure." Manager Charles York announced that he has booked this attraction for two nights, Wednesday and Thursday, Sept. 20-21.

The Hippodrome will have a new change of opening days for the split-week policy. Starting Wednesday, Sept. 13, the shows will change on Wednesdays and Sundays of each week, instead of Saturdays and Tuesdays. All Hippodrome shows are to come direct and intact from the east. With this new change of opening days there will be no "hold over" acts, giving a complete new vaudeville program and feature photoplays twice weekly.

ROBERT S. PHILLIPS.

STEIN'S MAKE-UP NEW YORK

GAINS MANY MEMBERS

Work of National Association of he Motion Picture Industry Is Rapidly Progressing

During the past week over one hundred persons connected with the screen industry have become members of the National Association of the Motion Picture Industry, and applications for as many more were received. Among the corporations making application are the Erbograph Company, the United States Motion Picture Corporation, Frank Powell Productions, Fox Film Corporation, Ningara Film Service, Kineticartoon Corporation, Sunbeam Motion Picture Corporation and the Rialto Film Corporation.

The association has just completed a week of extraordinary activity, many meetings having been held, each productive of immediate good, or laying foundations for future accomplishments. There have been gatherings of producers, distributors, and all employees of establishments and plants in any way connected with operations of the Fifth Estate. President William A. Brady freely contributed much time from his own business interests for the organization's benefit, attending as many as two meetings a day. He expresses himself as well satisfied with the progress already made, but urges that there be no slackening in the work. Walter W. Irwin, of the V. L. S. E., is chairman of the Executive Committee, with President Brady of the World Paragon Company an ex-officio member. Other members are: Louis F. Blumenthal, Auditorium Theater, Jersey City; H. E. Brulatour, Eastman Films; Louis L. Levine, Regent Theater, Brooklyn; Arthur James, Metro Pictures Corporation; P. A. Powers, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Corporation; Samuel H. Trigger, Tremont Theater, New York, and Adolph Zukor, Famous Players-Lasky Corporation.

At a single meeting of one of the divisions during the week forty-five memberships were entered. A recent sitting of the Producers Branch Committee, attended by several non-members, shows how when the purpose and scope of the organization are fully analyzed there is no question regarding membership. At this particular gathering were Adolph Zukor, Famous Players; W. L. Sherrill, Frohman Amusement Corporation; Jesse Lasky, Lasky Feature Play Company; H. K. Toodle, Gaumont; Randolph Bartlett, Brennon Film; John F. Miller, Buffalo Times; William Wright, Kalem Company; T. H. Wiley, George Ridgewell, Harry E. Yost, Sunbeam Motion Picture Corporation, G. H. Pierce, Oliver Morosco Photoplay Company, L. D. Willis, Fox Film Corporation; A. Lorimore, representing Thomas H. Ince; Eugene B. Sanger, Sanger Picture Plays Corporation, and Hamilton Smith, of the same concern; Chester Beecroft, representing President Freuler of the Mutual; Theodore Wharton, and L. D. Wharton, Wharton, Inc.; P. A. Parsons, Pathe; Frank Powell, Powell Productions; Louis B. Jennings, American Film; H. H. Goetz, Erbograph Company; P. A. Powers, Universal; M. M. Feely, Florida Pictures Corporation; J. W. Buck, Wharton, Inc.; A. S. LeVino, Arrow Film Corporation; Edwin Thanhauser, Thanhauser Film Corporation; W. E. Shallenberger, Arrow Film Corporation; J. O. Walsh, United States Motion Picture Corporation; Harold Bolster, Vitagraph; W. A. Brady, Jesse J. Goldberg, Rialto Film; C. R. Macauley, Kineeartoon Company; W. H. Kembel, Brooklyn Triangle.

Among the subjects under discussion was the question of censorship, on which the organization will soon make an important step. After the meeting the following agreed to become members:

Frank Powell, W. H. Kembel, Theodore Wharton, C. R. Macauley, Edwin Thanhauser, William Wright, H. H. Goetz, Louis B. Jennings, Chester Beecroft, H. K. Toodle, J. O. Walsh, M. J. Feeley, and Eugene B. Sanger.

"THRU THE AGES" IN PICTURES

The picture rights to "Thru the Ages," by Dr. Jerzy Zulawski, have been secured by Laura D. Wilck, and she expects to shortly place it for photoplay production. This play was produced by Ernest Shuter, with Madame Yorska and Robert T. Haines playing leads. It has been given annually in Poland for the past fifteen years. Ignace Paderewski wrote the music and the story is of Psyche and her wanderings.

Laura D. Wilck recently sold to Thomas H. Ince the picture rights of "Sudden Jim," by Clarence Buddington Kelland, which ran in the *Saturday Evening Post*.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGLIN, Margaret (Chas. Frohman, Inc.): N.Y.C. 20—indef.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. 11—indef.
ARMS and the Girl (Wm. Harris, Jr.): N.Y.C. 26—indef.
BIRD of Paradise (Oliver Morosco): Cleveland 18-23.
BLANEY, Harry Clay (E. F. Rush): Newark, N. J., 18-23, N.Y.C. 25-30, B'klyn Oct. 2-7.
BLUE Envelope (Richard Lambert): New Haven, Conn., 18-20.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10, 1915—indef.
BOYER, Nancy (Will J. Donnelly): Kansas City 18-23, Omaha 25-27, Sioux City, Ia., 28-30, Chgo. Oct. 1-7.
BROADWAY After Dark (Halton Powell): Louisville 18-23, Nashville 25-30, Memphis Oct. 2-7.
BUNTING, Emma (E. A. Schiller): Wilkes-Barre, Pa., 18-20, Scranton 21-23, Jersey City, N. J., 25-30, Paterson Oct. 2-7.
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.
COMMON Clay (A. H. Woods): Chgo. Aug. 28—indef.
COMMON Clay (A. H. Woods): B'klyn 18-23, N.Y.C. 25-30, Prov., R. I., Oct. 2-7.
COMMON Clay (Special: A. H. Woods): Worcester, Mass., 18-20, Portland, Me. 21-23, Hartford, Conn., 25-27.
COMMON Clay (Central: A. H. Woods): Lancaster, Pa., 20, York 21, Hagerstown, Md., 22, Cumberland 23, Morgantown, W. Va., 25, Connellsville, Pa., 26, Butler 27, Greensburg 28, Johnstown 29, Harrisburg 30.
CRY of Her Children (Int. Prod. Co.): Memphis 18-23, New Orleans 25-30, Birmingham Oct. 2-7.
DAUGHTER of Mother Machree (Leffler and Bratton): Paterson, N. J., 18-23, Newark 25-30, N.Y.C. Oct. 2-7.
DEVIL'S Harvest (Leffler and Bratton): Bridgeport, Conn., 18-23, Prov. 25-30, Boston Oct. 2-7.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. 4-23, Chgo. Oct. 2—indef.
DIVORCE Question (Edwin Wilson): Ottumwa, Ia., 23, Russell 24, Leon 25, 26, Ridgewood, Mo. 27, 28.
DIXEY, Henry E. (Helen Tyler): N.Y.C. 5—indef.
ELINORE, Kate (Williams and Hill): Cleveland 18-23, Toledo 25-30, Detroit Oct. 2-7.
EMMETT, Gracie (Geo. H. Nicolai): Phila. 18-30, Wilkes-Barre Oct. 2-4, Scranton 5-7.
ETERNAL Magdalene: Phila. 18-23, Atlantic City, N. J., 25-27, Trenton 28-30, Camden Oct. 2-4, Wilmington 5-7.
EVERYWOMAN (Henry W. Savage): Burlington, Vt., 20, Plattsburg 21, Malone, N. Y., 22, Ogdensburg 23, Ottawa, Ont., Can., 25, 26, Brockville 27, Kingston 28, Belleville 29, Peterboro 30.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. 1—indef.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Cinti. 17-30, St. Louis Oct. 1-14.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.
FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.
FLAME, The (Richard Walton Tully, Inc.): N.Y.C. 4—indef.
FOR the Man She Loved (Arthur C. Alston): Balto. 18-23, Phila. 25-30, Atlantic City, N.J. Oct. 2-4, Trenton 5-7.
FRECKLES (Eastern: B'way Amuse. Co.): Tipton, Ind., 20, New Castle 22, Muncie 23.
FRECKLES (Western: B'way Amuse. Co.): Oscaloosa, Ia., 20, Malcolm 21, Kellog 22, Baxter 23.
FUNNY Mr. Dooley (Wm. Isham): Jersey City, N. J., 18-23, Paterson 25-30, Newark Oct. 2-7.
GIRL He Couldn't Buy (Arthur C. Alston): Phila. 11-23, Wilkes-Barre 25-27, Scranton 28-30, Jersey City, N. J., Oct. 2-7.
GIRL Without a Chance (Circuit: Robert Sherman): Birmingham 17-23, Atlanta 25-30, Richmond Oct. 2-7.
GIRL Without a Chance (Eastern: Robert Sherman): Boyne City Mich., 20.
GRAHAM, Oscar: Cordell, Okla., 20, Carnegie 21, Comanche 22, Ryan 23, Graham, Tex., 25, Jacksboro 26, Bowie 27, Nocona 28, Electra 29, Harrold 30.
GRAUSTARK (Gaskell and MacVitty): Sumner Ia., 20, Mason City 21, Hampton 22, Iowa Falls 23, Independence 25, Marengo 26, Tipton 27, Clinton 28, Maquoketa 29, Anamosa 30.
GUILTY Man (A. H. Woods): N.Y.C. Aug. 18—indef.
HEART of Dixie (Robt. Campbell): Boston 18-23, Worcester 25-30, Syracuse, N. Y., Oct. 2-4.
HER Naked Self: Syracuse, N. Y., 18-20, Utica 21-23, Buffalo 25-30, Pittsburgh Oct. 2-7.
HIS Bridal Night (A. H. Woods): N.Y.C. Aug. 16—indef.
HIT-the-Trail Holliday (Cohan and Harris): Boston 4—indef.
HOBSON'S Choice (Messrs. Shubert): N.Y.C. Oct. 2-7.
HOUR of Temptation (Schiller and Weis): N.Y.C. 18-23, Bridgeport 25-30, Prov. Oct. 2-7.
HOUSE of Glass (Cohan and Harris): N.Y.C. 18-23, Phila. 25—indef.
INTRUDER, The (Cohan and Harris): Buffalo 18-20, Rochester, N. Y. 21-23, N.Y.C. 25—indef.
JUSTICE (John D. Williams): N.Y.C. 25-30, B'klyn Oct. 2-7.
KING, Queen, Jack (A. H. Woods): Prov. R. I., 21-23.
LITTLE Girl in a Big City (Co. A: Arthur C. Alston): Youngstown, O. 18-23, Cleveland 25-30, Toledo Oct. 2-7.
LITTLE Girl in a Big City (Co. B: Arthur C. Alston): Batavia, N. Y. 20, Niagara Falls 21, Erie, Pa. 22, 23.
LITTLE Girl That God Forgot (John J. Bernero): Chgo. 17-23, Indianapolis 24-30, Louisville Oct. 2-7.
LITTLE Peggy o' Moore (Howard Powell): Wash., 18-23, Balto. 25-30, Phila. Oct. 2-7.
LITTLE Shepherd of Kingdom Come (Messrs. Shubert): Boston 4—indef.
MADAME Sny (Samuel Blair): Camden, N. J., 18-20, Wilmington, Del., 21-23, Phila. 25-Oct. 7.
MAN Who Came Back (Wm. A. Brady): N.Y.C. 2—indef.
MELODY of Youth (Jas. K. Hackett and Geo. C. Tyler): Boston 2—indef.
MURDOCK, Ann (Chas. Frohman, Inc.): Chgo. 18—indef.
MY Mother's Rosary (Ed. Rowland): Indianapolis 18-23, Louisville 25-30, Nashville Oct. 2-7.
NATURAL Law (Southern Co.): Richmond, Va., 18-23, Wash. 25-30, Balto. Oct. 2-7.
NOTHING But the Truth (H. H. Frazee): N.Y.C. 14—indef.
O'HARA, Fiske (Augustus Pitou, Jr.): Waukon, Ia., 20, La Crosse Wis., 21, Richland Center 22, Madison 23, Janesville 24, Mineral Point 25, Plattsville 26, Baraboo 27.
OLD Homestead (S. Z. Poli): Detroit 18-23, Chgo. 25-30, St. Louis Oct. 2-7.
OLD Lady 31 (Lee Kugel): Cleveland 18-23.
OTHER Man's Wife (Gaskell and MacVitty): Mt. Pleasant, Ia., 21, Washington 22, Grinnell 23, Newton 25, Redfield 26, Adel 27, Perry 28, Ottumwa 29, Albia 30.
OTHER Man's Wife (Eastern: Lambert Producing Co.): Peru, Ind., 20, Anderson 21, Portland 22, Van Wert, O., 23, Defiance 26, Ottawa 27, Wapakoneta 29.

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WINNIPEG (Special).—Winnipeg Permanent Players, fourth week this season, opened with "Elevating a Husband" Sept. 4 to good houses. New faces are Clara Beyers, second woman, who comes from the Alcazar, San Francisco; Florence Halley, ingenue; Bruce Elmore, juvenile; W. H. Wilder, character man.
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OTHER Wife (Vaughan Glaser): Chgo. 17-23, St. Louis 24-30, Kansas City Oct. 1-7.
PAIR of Queens (H. H. Frazee): Boston 18—indef.
PATH of Folly (Vance and Sullivan): Buffalo 18-23 Pittsburgh 25-30, Youngstown Oct. 2-7.
PATTON, W. B. (Frank R. Smith): Elkador, Ia., 21, Waukoma 22.
PIERROT, the Prodigal (Winthrop Ames): N.Y.C. 6—indef.
POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. 18—indef.
POTASH and Perlmutter in Society (A. H. Woods): Newark, N. J., 18-23, B'klyn 25-30, N.Y.C. Oct. 2-7.
REBECCA of Sunnybrook Farm (Haskell and MacVitty): River Falls Wis., 20, Stillwater Minn. 21, Northfield 22 Sleepy Eye 23, Mankato 24, Owatonna 25, Rochester 26, Osage, Ia., 27, Decorah 28.
RIO Grande (Chas. Frohman, Inc.): Stamford, Conn., 30.
ROLLING STONES (Clark Ross): B'klyn 18-23 N.Y.C. 25-30, Bridgeport, Conn., Oct. 2-7.
SEVEN Chances (David Belasco): N.Y.C. Aug. 8—indef.
SHEPHERD of the Hills (Haskell and MacVitty): Marion, Kan., 21, Eldorado 22, Wichita 23, Alva, Okla., 25, Waynoka 26, Woodward 27, Shattuck 28, Higgins, Tex., 29.
SILENT Witness (H. H. Frazee): N.Y.C. Aug. 10—indef.
SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. 18—indef.
SOMEBODY'S Luggage (Messrs. Shubert): N.Y.C. Aug. 28—indef.
SPORT of Law (Walter N. Lawrence): Phila. 11-23.
SUNNY South (J. C. Rockwell): Malone, N. Y., 20, Madrid 21, Norwood 22, Potsdam 23, Clayton 25, Sackett's Harbor 26, Adams 27, Wolcott 28, Newark 29, Naples 30, Wayland Oct. 2, Angelica 3, Belmont 4.
TEXAS (Jake Lieberman): N.Y.C. 18-23, B'klyn 25-30, N.Y.C. Oct. 2-7.
TRUXTON King (Geo. M. Gatts): Omaha 18-20, Sioux City, Ia., 21-23, Chgo. 25-30, Indianapolis Oct. 2-7.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
UNCHASTENED Woman (Oliver Morosco): Chgo. 23—indef.
UPSTAIRS and Down (Oliver Morosco): Washington 18-23, N.Y.C. 25—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WELCH, Joe (M. Jacobs): Prov. 18-23, Boston 25-30, Worcester Oct. 2-7.
WHAT'S Your Husband Doing? (Jos. Brooks): Chgo. 25—indef.
WHICH One Shall I Marry? (J. J. Howard): Toledo 18-23, Detroit 25-30, Chgo. Oct. 2-7.
WHILE the City Sleeps (Edwin Clifford): New Orleans 18-23, Birmingham 25-30, Atlanta Oct. 2-7.
WOMAN He Married (Max Spiegel): St. Louis 18-23, Kansas City 25-30, Omaha Oct. 2-4.
YANKEE Doodle Dick (Tennant Producing Co.): Balto. 18-28.

PERMANENT STOCK

AKRON, O.: Colonial.
BAKERSFIELD, Cal.: Airdome.
BALTIMORE: Colonial.
BOSTON: Lexington Park.
BROCKTON Mass.: Hathaway.
CLEVELAND: Colonial.
COLORADO SPRINGS, Colo.: Burns.
DALLAS, Tex.: Hipp.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELMIRA, N. Y.: Mozart.
FT. WAYNE, Ind.: Temple.
FT. WORTH, Tex.: Savoy.
HALIFAX, N. S.: Academy.
HARTFORD, Conn.: Hartford.
HAVERHILL, Mass.: Academy.
KANSAS CITY: Willis Wood.
LAFAYETTE, Ind.: Family.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MILWAUKEE: Shubert.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Spooner.
OAKLAND, Cal.: Orpheum.
PEORIA, Ill.: Majestic.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE, R. I.: Keith's.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Columbia.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SASKATOON, Sask., Can.: Empire.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST JOSEPH, Mo.: Airdome.
ST LOUIS: Park.
ST. LOUIS: Players.
TOPEKA, Kan.: Hipp.
TORONTO: Beaver.
WASHINGTON, D. C.: Howard.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Poli's.
WILLIAMSPORT, Pa.: Vallamont.
WINNIPEG, Can.: Dominion.

TRAVELING STOCK

ANGELL: Mt. Ayre, Ia., 19-23.
BENJAMIN, Jack: Sylvan Grove, Kan., 18-23.
DAVIS, Walter (Adam W. Friend): Dolgeville, N. Y., 18-23 Herkimer 25-30.
DE VOSS Floral Sturgeon Bay, Wis., 18-23, Shawano 25-30.
HARRISON and White Players: Three Rivers, Mich., 18-23.
KLARK-Urban: St. John, Can., 11-23.
MANNING: Ellsworth, Kan., 18-23.
SAVIDGE, Walter: Crawford, Neb., 18-23.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): N.Y.C. 11—indef.
ALONE at Last (Messrs. Shubert): Albany 22, 23.
AMBER Empress (Corey and Riter): N.Y.C. 10—indef.
BICKEL and Watson (L. M. Goodstadt): Atlantic City, N. J., 18-20, Trenton 21-23, Camden 25-27, Wilmington 28-30, Phila., Oct. 2-14.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Chgo. 17—indef.
BRINGING Up Father (Gus Hill): Atlanta, Ga., 18-23, Richmond, Va., 25-30, Washington Oct. 2-7.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Oct. 2—indef.
COHAN Revue 1916 (Cohan and Harris): Chgo. Aug. 21-Sept. 30.
ELTINGE, Julian (A. H. Woods): Dayton, O., 20, Columbus 21, 22, Minneapolis 24-30, St. Paul Oct. 1-7.
FIELDS, Lew (Messrs. Shubert): Chgo. Aug. 17—indef.
FOX and Stewart (C. J. Goldenberg): Nashville, Tenn. 18-23, Memphis 24-30, New Orleans Oct. 2-7.
GIRL from Brazil (Messrs. Shubert): N.Y.C. Aug. 30—indef.
GO to It (Comstock & Gest): Buffalo, 18-23.
HER Soldier Boy (Messrs. Shubert): Albany, N. Y. 20-21.
HITCHCOCK, Raymond (Chas. Dillingham): Syracuse, N. Y. 18-23.
HYAMS and McIntyre (Perry J. Kelly): Grand Rapids, Mich. 17-23, Muskegon 25, Kalamazoo 26, Battle Creek 27, Goshen, Ind. 28, South Bend 29, Elkhart 30, Benton Harbor, Mich. Oct. 1, Michigan City, Ind. 2, Kenosha, Wis. 3, Racine 4.
KATINKA (Messrs. Shubert): Boston Aug. 28—indef.
LADY Luxury (Fred C. Whitney): B'klyn, 25-30.
MISS Springtime (Klaw and Erlanger): Phila. 11-23; N. Y. C. 25—indef.
MUTT and Jeff's Wedding (Joe Pettingill): Worcester, Mass. 18-23, Syracuse, N. Y. 25-27, Utica 28-30, Buffalo Oct. 2-7.
MUTT and Jeff's Wedding (Harry Hill): Johnstown, N. Y. 20, Little Falls 21, Cortland 22, Ithaca 23, Geneva 25, Owego 26.
MUTT and Jeff's Wedding (Chas. Williams): Tarboro, N. C. 20, Greenville 21, Washington 22, New Bern 23, Kinston 25, Dunn 26.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—indef.
POM-POM (Henry W. Savage): Chgo. 3—indef.
PRINCE of Pilsen (Perry J. Kelly): Bangor, Me. 20, Augusta 21, Lewiston 22, 23, Portsmouth, N. H. 25, Dover 26, Rochester 27, Laconia 28, Concord 29, Manchester 30, Lawrence, Mass., Oct. 2, Exeter 3, Biddeford 4.
PRINCESS Pat (John Cort): Pittsburgh 18-23.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Phila. 4—indef.
SERENADE, The (Walker and Stevens): Allentown, Pa. 25, Reading 26, Lebanon 27, Hazelton 28, Sunbury 29, Altoona 30, Johnstown Oct. 2, Wheeling, W. Va. 3, 4.
SYBIL (Chas. Frohman, Inc.): Phila. 25—indef.
REGULAR Girl (Greeley Producing Co.): Rochester 18-20.
TWO Jons (Reserve Producing Co.): Phila. 18-30.
VERY Good Eddie (Marbury-Comstock): Ithaca, N. Y. 20, Binghamton 21, Elizabeth 22, 23.
VERY Good Eddie (Marbury-Comstock): Boston Aug. 14—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WILSON, Al. H. (Sidney R. Ellis): Marietta, O. 20, Parkersburg, W. Va. 21, Huntington 22, Charleston 23, Chillicothe, O. 25, Dayton 26, Richmond, Ind. 27, Muncie 28, Paris, Ill. 29, Terre Haute, Ind. 30, Vincennes Oct. 1, Henderson, Ky. 2, Owensboro 3, Paducah 4.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): Boston 18—indef.

MINSTRELS

FIELD, Al. G.: Norfolk, Va., 19, 20, Petersburg 21, Richmond 22, 23, Columbia, S. C. 25, Charleston 26, Augusta, Ga. 27, Atlanta 28-30.
O'BRIEN, Neil (Oscar F. Hodge): Youngstown, O. 20, Erie, Pa. 21, Beaver Falls 22, New Castle 23, Butler 25, East Liverpool, O. 26, New Philadelphia 27, Cosborton 28, Mansfield 29, Zanesville 30.

CIRCUS

BARNES, Al. G.: Doniphan, Mo. 20, Batesville, Ark. 21, Little Rock 22, Hot Springs 23.
BARNUM and Bailey: Stockton, Cal. 20, Fresno 21, Visalia 22, Bakersfield 23.
BUFFALO Bill and 101 Ranch: Jackson, O. 20, Portsmouth 21, Ironton 22, Huntington, W. Va. 23.
COLE Brothers: Vernon, Tex. 20, Childress 21, Clarendon 22, Memphis 23.
HAGENBECK-Wallace: Osceola, Ia. 20, Clarinda 21, St. Joseph, Mo. 22, Hiawatha, Kan. 23.
RINGLING Brothers: Taylorville, Ill. 20, Mattoon 21, Murphysboro 22, Marion 23.

MISCELLANEOUS

LUCEY, Thomas Elmore: New Salem, N. D. Oct. 2, Hebron 3, Reinfeld 4.
NEWMANN the Great: Detroit, Minn. 20, 21 Grand Forks, N. D. 22, 23, Crookston, Minn. 25, 26.
THURSTON the Magician (Jay Klink): Pittsburgh 18-23, Youngstown, O. 25-30, Cleveland Oct. 2-7.

LETTER LIST

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MEN

Abbott, Frank C.
Bassett, Leslie, St. Clair Bayfield, Frank Bertrand, William Blaisdell, D. W. Blauvelt, Ted Brackett, Harland Brizzs, Roy E. Butler.
Chamberlin, Winthrop, Ray Clifton, A. Colette, Walter Connelly, H. J. Crandall.
De Cordova, Leander.
Earle, Edward, Stanley Eldridge, H. H. Elliott, John Elliott.
Faber, Tom W., Frank B. Fanning, Edward J. Fitzgerald, Arthur Forrest.
Gerard, William, Barney Gilmore, W. L. Grove.
Harris, Gayle, George F. Harris, Lee Harrison, O. P. Heggie, H. H. Hodgson, Ray Henderson, Roy J. Hunt, Wright Huntington, Hyatt and LeNore.
Johnson, Ray.
Kelly, Perry, Bruce Kent, W. Kershaw.
Lambert, Glen, Jack Lambert, Daniel F. Lawlor, William Lawrence.
McEntee, Frank D., Lionel Magrane, Charles W. Meyer, W. O. Miller, Frank Millo, Osborne, Hubert.
Penwarden, Duncan, Frank Brandon Peters.
Robson, Robert, William J. Romaine.
Shaw, Arthur W., W. Al. Sommers.
Wallace, Ramsay, Karl Way, Ed. Wecht, Ernie Weel.

WOMEN

Adair, Janet.
Bailey, Bonnie, Hazel Barkhurst, Marguerite Bucklin.
Carroll, Dot, Leona Clark, Mrs. Hazel Collins, Lucille Cummings.
Davies, Dorothy, Minnie Dupree.
Goodall, Richards Mrs., Leona Graham, T. T. Graham.
Hartman, Gretchen.
Lynch, Mrs.
McKay, Violet, Zetta Marshall, Vivian Mayo, Dorothy Mortimer, Elizabeth Murray.
Palmer, Minnie, Maude Powell.
Randolph, Hally.
Sadlier, Dorothea, Elsie Sanders, Laura Sawyer, Marzie Smith, Dorothy South.
Valle, Myrtle, Mrs. B. B. Van.
Ward, Edith J., Olive West

MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

MISS JANE GREY,
Star of Pathe's "The Test."

Let us, once for all, consider the argument, advanced by a number of theatrical reviewers, that "Intolerance" is incoherent. These critics, knowing little or nothing of the screen drama, are puzzled by the film spectacle's lack of so-called dramatic technique. Indeed, the screen authorities seem puzzled by its variance with accepted script standards.

Griffith Finds a New Photoplay Form

Mr. Griffith himself explains this point. "Events are not set forth in their historical sequence, or according to accepted forms of dramatic construction, but *as they might flash across a mind seeking to parallel the life of the different ages.*"

The spectacle is developing a new technique. "Intolerance" is a first step. Other producers will follow.

The Griffith spectacle is not incoherent. It is told by a new means. It is not confused. It builds its structure securely. But it builds in a new fashion.

* * *

A few of the commentors have noted in "Intolerance" the dawning of a new photoplay form. The parallel stories of the spectacle are told in a multitude of interlarded flashes, being—as Mr. Griffith explains—a visualized mental process.

What effect will this have upon the future development of the screen? Let us approve of the Boston *Transcript's* hope that "American producers take the technical freedom of 'Intolerance' to heart and get away from many of the stiff conventions of the present-day method of telling a story on the screen.

Missing this vital point of the spectacle,

The Building of "Intolerance"

Alexander Woollcott, the critic of the New York *Times*, advances the theory that Griffith started with one idea and finished with another—that the entire Babylonian episode "was devised and possibly completed before the intolerance idea ever entered his head." This argument Mr. Woollcott advances to explain what he terms the spectacle's "grotesque incoherence of design and utter fatuity of thought."

Griffith, we understand, conceived and created the modern portion of "Intolerance" first, terming it "The Mother and the Law." Then the intolerance idea grew in his mind, and he built the Babylonian, Judean and Medici themes to present that ethical propaganda. Thus grew "Intolerance."

* * *

Just how the dawn of a new photoplay form—an outgrowth of the flash-back—came to the director we cannot judge. Professor Hugo Munsterberg has delved into the photodrama from this angle. Possibly Griffith started out to startle by his virtuosity in handling four themes—and hit upon the new film empire. We doubt this, however. It seems legitimately conceived by a man well able to conceive it.

* * *

"The [general] effect is naturally a stunning departure from the customary moving picture, developed though it is from Mr. Griffith's own invention, the 'flash back,'" says the Boston *Transcript* in commenting upon "Intolerance." "But it is not so much of a departure from Mr. Griffith's past as many may think. Just as the two distinct stories told, one following another, in the two halves of 'The Birth,' may be traced technically to his earlier Biograph films, 'The Battle' and 'The Battle of Elderbush Gulch,' so you may find 'studies' for the various parts of 'Intolerance' in other films made in those almost prehistoric but immortal days when the future of the photoplay and of Mr. Griffith was being made at the old Biograph studios. The slum life of the modern story in 'Intolerance' was handled in half a dozen films like 'The Musketeers of Pig Alley,' blending the romance of the 'gun man' with an intimate realism of treatment. The fall of Babylon had its prototype in 'Judith of Bethulia.' The Christ story has figured in a dozen bits of allegory in photoplays of other periods. The Renaissance of Charles IX. is almost wholly novel to the screen, but Griffith has handled Italian costume of that period in 'The Perfidy of Mary' and 'The Blind Princess and the Poet.' There is even a bit of Mr. Griffith's old 'Pickford stuff'—as the 'trade' calls the impetuous precocities of that 'favorite'—in the girl from the mountains who descends upon Babylon, displays her tempestuous talents in the marriage market, and ends by driving a rocking chariot to the relief of the city."

The Evolution of Griffith

* * *

"The element of propaganda was just as evident in the old Biograph days," continues the *Transcript*. "Mr. Griffith has always been fascinated by the ability of the films to show, both in action and in printed 'leaders,' an ethical point of view. He taught a sort of cave-man pathology in 'Man's Genesis,' wherein Weak Hands defeated Brute Force by wit in battle for Lily White; he showed the eternal struggle of the scholar-husband and the light-minded dancer-wife in 'Oil and Water'; he made a sort of 'Everywoman' of the films in 'The Blind Princess and the Poet'; and the list might be continued almost indefinitely.

"The final parallel in Mr. Griffith's past is 'Home, Sweet Home,' a film from which one might draw up the whole structure of 'Intolerance,' with one technical exception. In that film, he showed us first John Howard Payne writing his famous song in the midst of a riotous life, to which death brought no atonement. Then came three separate stories, one of a small town, one of the sea coast and one of society, in which the moral effect of that song was demonstrated. Then he saw, as a final allegory, Payne in hell and progressing to heaven by virtue of the power of his song. The comparison is clear in all but one regard. The parallel stories of 'Intolerance' are developed in a hundred interlarded flashes, whereas those of 'Home, Sweet Home,' came one after another, each complete and consecutive.

"As to Mr. Griffith's success with his strange mixture of his own and the world's past and his strange excursion into a new photoplay form, there may be, of course, a dozen different opinions."

* * *

Glancing over a description of a certain feature produced at a New York theater, "to aid the authorities throughout the country who are engaged in the fight to stamp out white slavery," we note the interesting information that a certain gentleman, now vacationing in the Tombs under indictment for alleged trafficking in girls, was interviewed by the makers in an effort to get an accurate scenario.

Hurting the Film Industry

And one of the realistic scenes shows the so-called Potter's Field in Hart's Island.

We regret that some critics of the film might call this sort of thing cheap pandering to morbid curiosity, an effort to commercialize the picturization of vice. But, of course, they miss the producers' self-sacrificing interest in humanity.

* * *

A critic of the film writes to complain of the use of the American flag in creating thrills. He mentions several recent productions in particular.

Possibly there is something in the plaint. Personally, the use of Old Glory never seriously injures our more or less sensitive feelings. In fact, we think it all goes to instill patriotism in a nation of many races.

FREDERICK JAMES SMITH.

MARSHALL NEILAN is directing Blanche Sweet in "The Tides of Barnegat."

MISS ALICE BRADY,
Star of the Brady-Made World Film Production, "The Gilded Cage."

MISS LOUISE HUFF AND JOHN BOWERS IN THE FAMOUS PLAYERS' PRODUCTION OF "THE REWARD OF PATIENCE."

GOLDFISH RESIGNS AS CHAIRMAN OF FAMOUS PLAYERS-LASKY DIRECTORS

Out of Corporation's Executive Committee, Retaining His Position on Board and His Stock Interests in the Company

Samuel Goldfish has resigned as chairman of the board of directors and also as a member of the executive committee of the Famous Players-Lasky Corporation. Mr. Goldfish, however, retains his position on the board of directors and his interests in the company, which are understood to be very large.

In response to a request for a statement regarding this decision, Mr. Goldfish said:

"I have contemplated retiring from the active management of the Famous Players-Lasky Corporation for some time in order to mature certain personal plans which are of great importance to me, and which I could not mature if I continued as one of the executives of the company. I could not, however, see my way clear to resign as an officer of the corporation until the grave matters arising out of the adjusting of details between the two corporations, which merged only recently into the Famous Players-Lasky Corporation, had been completed. It is, of course, a matter of great regret to me that serving the corporation and going on with these plans, of which I can say nothing definite at the present time, became inconsistent. From the time of the beginning of the Lasky Company to now my heart and soul were in the work which I started quietly and unostentatiously only about two and one-half years ago. I am very proud of what has been accomplished, first by the Lasky Company and since by the larger and more important corporation into which it merged with the Famous Players Film Company a few months ago, and proud, too, of such share of its success as my associates have been good enough to credit to my endeavors. My confidence in its future is amply evidenced, I think, by my retention of all of my stock interests in it."

After receipt of Mr. Goldfish's resignation as chairman of the board of directors and a member of the executive committee of the Famous Players-Lasky Corporation, the board of directors issued the following statement:

"Although Mr. Goldfish's resignation did not come as a complete surprise, it was received with great regret and accepted because the board felt that any request that Mr. Goldfish continue longer as an executive of the company would be unfair to him, in view of his statement that his work with the company would interfere with the maturity of his personal plans.

"Mr. Goldfish's earnest and conscientious efforts, first on behalf of the Lasky Company and since its organization, on behalf of this company, have earned for him the esteem and good will of all his associates, and in accepting his resignation, the board, collectively and as individuals, expressed to him their best wishes for and confidence in his future."

SALES ORGANIZATION

Pathe Building Up What It Believes to Be Best Combination in Country

Pathe is confident that it is developing the strongest sales organization in the industry. The Chicago, Minneapolis, Cleveland and Indianapolis exchanges have been reorganized with a view to getting higher efficiency than has ever been obtained in the past. Now the Pathe officials have turned their attention to Boston.

Here is the line-up for New England: E. J. Farrell has been engaged as manager. He has been general film manager in Boston for a number of years and is very popular. A weighty factor in inducing him to accept the Pathe Office in preference to a similar position with another organization, it is said, was the high calibre of the men engaged to support him.

A. W. Smith, jr., formerly assistant manager of the New York exchange, is in charge of the Western Massachusetts territory. H. I. Goldman, who for two years has been building up a big business in Connecticut and Rhode Island, will handle these two states and also Eastern Massachusetts, in conjunction with J. J. Donnelly. A. Bevan, formerly general film manager at Albany, will be located at Bangor, Maine, while in the Boston office will be F. J. Cavanagh as assistant manager; R. C. Kinney, a young Harvard man, who for two years has shown himself to be an excellent salesman, and F. A. Grady, who resigned as manager of the World Boston office to pay particular attention to Pathe serials.

Many telegrams of congratulations have been received by the Pathe Home Office, as a result of the appointments, and C. R. Seelye, who went to Boston to install the new manager, reports a lame arm from shaking hands with exhibitors and exchange men who wanted to congratulate him on securing such a fine representative and organization.

VISUALIZE VERNE STORY

The Herald Film Corporation will on Oct. 1 release "Around the World in Eighty Days," a visualization of Jules Verne's story. The picturization will be in six parts.

The production will be booked direct to the theater by the Herald Corporation, the sole distributors. Only one theater will be booked in cities of under one hundred thousand population. In cities of over that mark, territory will be protected according to the number of days booked.

ESSANAY CHAPLIN REVUE

President George K. Spoor, of Essanay, will present Charlie Chaplin in the Essanay-Chaplin Revue of 1916. It will be in five reels and released through the General Film Service.

The revue will include what are considered the favorite three pictures in which he had appeared for Essanay. They are: "His New Job," "The Tramp," and "A Night Out."

It will be the first thing of its kind in the motion picture business. Bookings for this feature are now being recorded in all branch offices of the General Film Service.

According to Essanay officials, the popularity of Essanay-Chaplins still holds, and there is no diminution in the number of prints in daily use. In fact, not a day passes in the Essanay laboratories in which no new copies of his pictures are not manufactured.

STAGE SERIAL AT POLO GROUNDS

Some eighteen thousand persons witnessed the filming at the Polo Grounds on Sunday, Sept. 10, of part of the tenth episode of "Beatrice Fairfax," the photoplay series of the International Film Service, Inc.

The crowd had assembled to see the baseball game between the Yankees and the Giants for the benefit of the New York American-Evening Journal's Needy Family Fund. The tenth episode of the serial, "Play Ball," has to do with the kidnapping of the star pitcher of the Giants. Beatrice Fairfax and Jimmy Barton, the reporter sleuth, rescue Kerrigan, the pitcher, in time to get him back to the ball grounds before the game is ended, and while it is a tie, he goes into the box and saves the game. Before the regular game started, the members of the two teams enacted the critical stage of the film game, with the movie actors in the characters they assume in the episode. They include Harry Fox, the star of "Beatrice Fairfax," as Jimmy Barton; Grace Darling, as Beatrice Fairfax; Migel Barrie, as Kerrigan, picture; and Olive Thomas, as Rita Malone, his sweetheart. The crowd was then photographed from all sides, and many of the scenes of the regular game will form a part of the photoplay.

COMING GAUMONT MUTUALS

The Gaumont contribution to the Mutual Service is now an average of a reel a day. These issues comprise the three single-reel releases each week, and an episode of the Gaumont "Fantomas" series.

"The Crook Detective" will be episode number four of this three-reel series, the first series with installments of this length to be released in America. It will reach the screen Sept. 28 as part of the film released by Gaumont during the week of Sept. 24.

The first Gaumont single-reel release of the week is "Reel Life," the Mutual Magazine in Film. "Reel Life," No. 21, released by Sept. 24, presents some entertaining features, showing how to read one's life by means of the lines in the palm of the hand, how a man, whose arms have been cut off at the elbow, makes a living writing calling cards, and views of a ball game played by marionettes.

The second single-reel is "See America First," released Sept. 27. This takes the spectators on a trip through the Adirondacks, visiting Saranac and Lake Placid. On the same reel is a Gaumont Kartoon Komic, "Pigs," by Harry Palmer.

The third release is the *Mutual Weekly*, edited and manufactured by the Gaumont Company.

SECURE CURTIS SCENICS

The International Film Service, Inc., which recently secured the famous Edward S. Curtis scenics, has decided to present these pictures as a part of their split releases. The first of the series will be shown on Sept. 25, and they will continue each week thereafter until all have been shown.

The initial offering will be "The Yellowstone National Park, the World's Wonderland," which will be divided into a subseries of four pictures, one showing the hot springs, one the geysers, one the Yellowstone Lake, and one mud crater, and the last the wild animals of the Yellowstone.

These will be followed with two pictures in the Yosemite Valley, two on the British Colombia Indians, and two on Niagara Falls.

"YELLOW MENACE" MUSIC SCORE

The Unity Sales Corporation, distributor of "The Yellow Menace," has prepared and delivered to its exchanges the country over an attractive booklet of twenty-four pages, containing a complete musical score cleverly worked out for an orchestra of any size in any theater. This work is the effort of S. M. Berg, who has followed closely the Oriental nature of the picture.

BROOKLYN LODGE CELEBRATION

Brooklyn Lodge No. 30, Theatrical Mechanical Association, is making elaborate preparations for its twenty-fifth anniversary celebration. The affair will be held on Sunday evening, Oct. 8, at the Imperial, Fulton Street and Red Hook Lane. There will be a vaudeville entertainment, a dance and a dinner, and souvenirs will be given to all who attend. As the members whose theaters are open on Sunday will be unable to attend until late, and, as many of the visitors from a distance will be anxious to leave early, no attempt will be made to serve dinner for the entire party at once. Dances and vaudeville numbers will alternate continuously throughout the evening and the night, and dinner will be served at the same time in the balcony of the big hall.

Brooklyn Lodge is one of the most prosperous of the more than one hundred lodges of the T. M. A., and it is planning to make its silver jubilee an elaborate affair. Two tickets have been furnished to each of the 225 members, and extra tickets are being sold. Guest tickets are also being sent to the New York, Jersey City, Newark, Paterson, Asbury Park, and Philadelphia lodges of the order, and to the performers who are volunteering their services for the entertainment. This will result, it is expected, in an attendance of nearly one thousand.

The quarter-centennial meeting of the lodge will be held on the same day as the dinner and dance, in the forenoon, also at the Imperial. Some of the visiting delegations are expected to arrive in Brooklyn in the morning and will attend the meeting. An interesting feature of the session will be the calling of each of the past presidents to the chair in turn to preside over a part of the meeting. The past presidents of the lodge are George H. Thomas, Sr., Charles Collins, William J. Stratton, Louis J. Horn, and Edward Schrepper.

The officers of the lodge are: Leo A. Burns, president; Charles J. McFadden, vice-president; Thomas H. Foley, recording secretary; John W. FitzGerald, financial secretary; Richardson Webster, treasurer; Edward Schwartz, marshal; Percy O. Stephenson, sergeant-at-arms; William Sullivan, outer guard; Dr. Thomas F. Ellis, physician; Edward Thomas, chaplain; Joseph De Silva, James H. Leaverty, and William J. Stratton, trustees.

KING SEES "THE VAMPIRES"

"The Vampires, or the Arch Criminals of Paris," which the Gaumont Company will release this Autumn as a Mutual series, was witnessed by the King of Spain by royal command. King Alfonzo, who is noted for democratic traits, witnessed the first three episodes as they were projected at regular intervals at the leading motion picture house of Madrid. The king, it is said, was interested and decided to exercise his royal prerogative and order a command showing. Instead of waiting as his subjects had to do, Alfonso devoted two entire evenings to the remaining episodes. A room in the palace was used for the showing and a number of guests were invited informally to be present.

The motion picture in Spain is rapidly weaning the populace from the bull ring, and the example set by the king and queen is indicative of the hold of the silent drama. The film has unquestionably won over the "fight fan."

"The Vampires" presents a band of criminals acting under organized direction.

NEW TELLEGEN VEHICLES

French Actor Finishing Two More Features for Lasky

Lou-Tellegen is completing at the Lasky studios two other feature photoplays which will be released soon. Mr. Tellegen was last seen in Lasky's "The Victory of Conscience."

The first of the coming releases will be a picturization of Paul Potter's play, "The Victoria Cross," which was produced in New York some seasons ago. The other Tellegen production will be a story with a Spanish theme. Nell Shipman was engaged for the feminine lead of this production, making her debut both as a Lasky player and in Paramount Pictures. Her work has been done heretofore at the Vitagraph studios, her last appearance being in "God's Country and the Woman."

In Mr. Tellegen's last productions Cleo Ridgley played the leading feminine role.

MISS FREDERICK IN TWIN ROLE

Pauline Frederick has just completed her first "twin sister" role in the Famous Players production, "Ashes of Embers," which was directed by Joseph Kaufman. Miss Frederick will play two sisters. One, Laura, is absolutely without conscience, and even goes so far, in order to gratify her own ambitions, as to force her gentler sister to go to jail for a theft which she herself commits. Agnes, the other sister, is a drudge who gives a large portion of her earnings to her gilded sister.

The dual role will present no unusual difficulties, since, later in the story, Agnes is forced to impersonate her sister, on a threat that she will be remanded to prison again.

The numerous occasions on which the sisters meet on the screen have afforded the star and director excellent opportunities for working out effective scenes.

Frank Losee, Earl Fox, Maggie Halloway Fisher, Herbert J. Frank, and Jay Wilsou appear in support of Miss Frederick in this production, which is to be released on the Paramount programme Sept. 21.

Director Colin Campbell and company of players, headed by Helen Ware and Tom Santschi, have gone to Santa Barbara where a number of scenes for "The Garden of Allah" will be filmed in the famous old mission garden. It is stated that scenes in this garden were never before filmed.

A SCENE FROM FRANK POWELL'S PRODUCTION, "CHARITY," WITH MISS ELIZABETH BURBRIDGE, VETA SEARLE, AND CREIGHTON HALE.

THE "SCARLET RUNNER"

Newspapers Throughout the Country Will Publish Vitagraph Production as Fiction Feature

"More good news in store for the exhibitors who have come to expect great things from the Greater Vitagraph," was General Manager Irwin's remark upon the completion of negotiations whereby newspapers throughout the country will exploit "The Scarlet Runner," as a fiction feature.

It is stated that William Randolph Hearst, after hearing reports of "The Scarlet Runner," was willing to enter into a contract to feature it in his newspapers throughout the country and handle the syndicating of it to other newspapers, both in the large cities and the smaller towns.

According to the arrangements made by the International Film Service, Inc., exhibitors will have the active co-operation of many newspapers, who will publish Vitagraph's "Mile-a-Minute Motor Series" as fiction simultaneously with their showing it.

Representative papers in Washington, Pittsburgh, Philadelphia, Richmond, Norfolk, Buffalo, Indianapolis, Louisville, Syracuse, Milwaukee, Omaha, Detroit, Minneapolis, Portland, Seattle, Dallas, Denver, and Salt Lake City have signified their willingness to aid in making the serial, which has Earle Williams in the leading role, a success. They will be supported in their endeavors by hundreds of smaller dailies and weeklies, who will receive "The Scarlet Runner" in plate or mat form from the Western Newspaper Union, whose head office is in Chicago.

"The Scarlet Runner" has two points of novelty. Each episode will tell a complete story and each episode will introduce Earle Williams and a different leading woman.

ISSUE ADVANCE FILM STRIP

In the belief that the screen itself is the best way to advertise motion pictures, the Famous Players Film Company has issued an advance strip of film of Maurice and Florence Walton, the dancers, who will make their photoplay debut in "The Quest of Life," released on the Paramount programme Sept. 25, for all Paramount exchanges. These are being exhibited in advance of the presentation of this subject.

The Paramount Pictures Corporation recently reported to Adolph Zukor, president of the Famous Players Film Company, that after the announcement that Maurice and Florence Walton were to make their initial appearance on the screen, the various branch offices of that organization received requests from Paramount exhibitors regarding the release date of their introductory film vehicle.

Mr. Zukor is then reported to have said, "Since they are so interested in the presentation of these dancers on the screen, I will give them a little surprise—a sample of what they are going to get. We will therefore send out a strip of film showing one of the dances which these stars have made famous in the United States and Europe that will yet be different from the dances which they enact on the screen in the course of 'The Quest of Life.'"

FOX FINISHES THREE FEATURES

The William Fox studios last week completed three new photoplays; two in the East and one in the West, starring Theda Bara, William Farnum, and Virginia Pearson.

Miss Bara's picture marks her return to the "vampire" role and makes her seventeenth film for William Fox. The direction was in charge of J. Gordon Edwards.

The latest Farnum photoplay, "Fires of Conscience," will be released Sept. 25. The scenario was written by Henry Christeen Warnack, a Los Angeles dramatic critic. Oscar C. Apfel screened the picture and obtained, it is said, some unusual bits of night photography in the San Bernardino Mountains, in the Silver Lake district. In the cast with Mr. Farnum are Neil Shipman, Gladys Brockwell, Willard Louis, H. J. Barrows, Henry J. Hebert, and William Burress.

Virginia Pearson's new picture will be released in a short time. The photoplay is laid in a Scotch village.

FORTHCOMING VITAGRAPHS

The Greater Vitagraph contributes two comedies to the General Film programme during the week of Sept. 25. On Monday, Sept. 25, the General Film Company will release a Vitagraph one-part comedy made at the Bayshore studio by Director Robertson. It is entitled "Getting By," and featuring Huntly Gordon and Shirley Moore in serious roles. Miss Moore plays a stenographer who marries against the wishes of her husband's father.

On Friday, Sept. 29, Hughie Mack appears in a comedy offering, "She Who Laughs Last." Patsey De Forest and the rest of Semon's "Sea Lions" support Hughie.

JOSE ON VACATION

Edward Jose, after sixty consecutive weeks of work producing pictures for Pathe, during which time he has been hardly able to call an hour his own, is taking a week's vacation. On his return Mr. Jose will assume the direction of "Pearl of the Army," the new serial which Astra is producing for Pathe. Pearl White is starred in this serial.

MISS ANITA STEWART IN VITAGRAPH'S "THE COMBAT."
The Blue Ribbon Feature, Released Sept. 18, Was Directed by Ralph Ince.

NEW PATHE SERIAL TO HAVE NATION-WIDE PUBLICITY

Two Newspapers in Every Important City Will Herald "The Shielding Shadow"—Elaborate Publicity Campaign

Pathe has instituted a nation-wide campaign on the new serial, "The Shielding Shadow," which sets a new mark in the history of motion pictures, according to an announcement just issued by J. A. Berst, vice-president and general manager.

The serial, "The Shielding Shadow," was produced by the Astra Film Corporation under the direction of Louis J. Gasnier and Donald Mackenzie, from scenarios by George B. Seitz, author of "The Iron Claw."

Mr. Berst announces that two newspapers in every important city in the country will carry "The Shielding Shadow" advertising. "Allowing three readers to each paper, newspapers generally claim four, this means that more than 25,000,000 people will read about 'The Shielding Shadow' each week," says Mr. Berst.

This marks the beginning of the campaign. In addition to newspaper advertising, there will be billboards in nineteen of the largest cities and painted signboards in New York, St. Louis, Kansas City, Niagara Falls and Newark. The locations in New York were carefully selected by the secretary of the American Poster Company, who is giving this campaign his personal attention. In other cities the locations were chosen by the exchange managers in accordance with the desires of the exhibitors from a carefully prepared list furnished by the American Poster Company.

Among the newspapers already included in the campaign are: Atlanta *Journal*, Buffalo *Times*, Springfield *Union*, Cleveland *Plain-Dealer*, Dallas *Journal*, Indianapolis *Star*, *Jewish Daily Warheit*, Philadelphia *North American*, Pittsburgh *Press*, Altoona *Times*, Baltimore *American*, Albany *Times-Union*, Boston *Globe*, Cincinnati *Photoplay Journal*, Louisville *Herald*, Columbus *Monitor*, Denver *News*, Kansas City *Post*, Minneapolis *News*, Newark *Call*, New Orleans *Item*, New York *World*, Omaha *Bee*, St. Louis *Times*, Salt Lake *News*, Fitchburg *Sentinel*, Greenfield *Recorder*, Trenton *Times*, Richmond *Evening Journal*, Worcester *Post*, Syracuse *Journal*, Syracuse *Post-Standard*, Atlanta *Constitution*, Buffalo *News*, Boston *Post*, Dallas *News*, Charlotte *Observer*, Louisville *Times*, Cleveland *Press*, Houston *Chronicle*, Houston *Post*, Denver *Post*, Des Moines *Tribune*, Des Moines *Capital*, Kansas City *Star*, Minneapolis *Tribune*, Newark *News*, New Orleans *Times-Picayune*, New York *Journal*, Omaha *World-Herald*, Philadelphia *Evening Ledger*, Philadelphia *Bulletin*, Pittsburgh *Chronicle*, St. Louis *Globe-Democrat*, Salt Lake *Telegram*, Seattle *Times*, Seattle *Star*, Washington *Star*, Washington *Times*, Baltimore *News*, Detroit *News*, Detroit *Journal*, Chicago *News*, Chicago *Tribune*, St. Paul *Pioneer Press*.

The cities in which there will be billboards are Atlanta, Buffalo, Charlotte, Chicago, Dallas, Des Moines, Detroit, Los Angeles, San Francisco, Milwaukee, New York, Brooklyn, Omaha, Philadelphia, Pittsburgh, Portland, St. Louis, Washington, Baltimore.

Billboards have been designed with a space for the name of the theaters and the dates they will show the picture.

Newspaper advertising campaign is the strongest that has yet been put out, announces the Pathe Company. The advertising has been prepared with the needs of the exhibitors and the tastes of the motion picture public uppermost in mind. G. A. Smith, serial publicity manager, is in charge of the arrangement for the campaign, with the personal co-operation of J. A. Berst.

Pathe lays claim to being the first company to practise exhibitor co-operation. Its policy is to create business for its exhibitors. By means of newspapers, billboards and painted signs the Pathe Company believes it is doing so, reaching every resident and every visitor in all of the large cities. The exhibitor in the small town benefits by the prestige thus lent to the pictures which he presents. In addition, every possible advertising aid is furnished by the company.

Experience has shown that window cards are great business getters, therefore there will be window cards on "The Shielding Shadow," playing up the mystery which the Pathe Company is confident will interest more photoplay fans than the mystery of the Laughing Mask in "The Iron Claw."

In addition there will be the following advertising matter on "The Shielding Shadow":

Advance portrait, one sheet, of Grace Darmond; sets of five slides, including three on "The Mystery of the Shielding Shadow"; one, three and six-sheet posters for each release; colored lobby display photographs, twelve to a set; booklets which will be substituted for heralds on the first two chapters. These booklets will be printed on good quality stock and will be attractively illustrated with colored photographs of Grace Darmond, Ralph Kellard, and Leon Bary. They contain a general story about "The Shielding Shadow" and the story of the first and second chapters. They will be issued in envelope size for mailing. For the remaining chapters of "The Shielding Shadow" there will be two colored heralds, envelope size, for each release; 22 x 28 photographs of a scene from each week's release; 22 x 28 photographs of Grace Darmond, Ralph Kellard, and Leon Bary; one and two-column newspaper cuts of scenes and stars for each chapter; canvas banners 10 x 3 ft.; advance twenty-four sheets; novelties. There will also be a campaign book giving the exhibitor a complete advertising and publicity campaign with reproductions of the advertising matter that he may see what he is getting and know how to use it.

"The Shielding Shadow," with Grace Darmond, Leon Bary, Ralph Kellard, and Madaline Traverse as its stars, written by George B. Seitz, author of "The Iron Claw," produced under the direction of two of the most experienced film makers, and novelized by Randall Parrish; the Pathe Company looks upon "The Shielding Shadow" as the best serial ever presented from a newspaper standpoint as well as that of the exhibitor.

Pathe believes in not only encouraging its exhibitors to advertise, but in helping them to do so. Because of this, the advertising on "The Shielding Shadow" will be greatly increased by the exhibitors themselves, while newspapers recognizing "The Shielding Shadow" as a circulation and advertising revenue builder, are competing to obtain it.

Many exhibitors have already begun to work out their campaigns. Pathe has prepared numerous suggestions along this line. The serial seems to lend itself to what is termed a "teaser campaign." Advertisements have been prepared along that line. In a black design the words "The Shielding Shadow" appear. Then photoplay fans are asked, "What is 'The Shielding Shadow'?" Then they are told "The Shielding Shadow' is coming, and so on to the very day on which the picture is shown.

The advertising also plays up the thrills in "The Shielding Shadow," such as the fire at sea and the escape locked in a coffin, the fight with the octopus, the secret of the skeleton of Ravengar's Ledge, the peril of the exploded balloon and the hazardous drop into the sea.

Pathe states that its policy is to charge what a picture is worth. Prices have been doubled on "The Shielding Shadow." Bookings, it is announced, are pouring in.

Prints of the picture are now in all Pathe exchanges. Its release date is Oct. 1. It was recently announced that "The Iron Claw" had broken the record formerly held by "The Red Circle." Pathe believes that "The Shielding Shadow" will surpass "The Iron Claw."

ENGLISH STARS IN FILMS

Greater Vitagraph Presenting Sir John Hare, Sir George Alexander and Others in Features

The Greater Vitagraph is making a detailed announcement of its forthcoming releases. On Oct. 9 Vitagraph's first London release, a visualization of Sir Arthur Conan Doyle's "The Firm of Girdlestone," will appear. In the cast Charles Rock and Edna Flugrath will appear. Mr. Rock is well known on the English stage. He has played prominent parts in the "House of Temperley," Charles Dickens's "Christmas Carol," "The Taming of the Shrew," and the "Sins of Society." He has also appeared in "England's Menace," "The Princess of Zenda" and many other productions. Miss Flugrath was at one time with the Edison Company.

Later the Vitagraph will present "Caste," with Sir John Hare in the role of old Eccles. He is supported by Peggy Hyland, who has just played her first Vitagraph picture as leading woman for E. H. Sothern.

Then will come Sir George Alexander in "The Second Mrs. Tanqueray," followed by Henry Ainley in the "Great Adventure."

"WAR BRIDES" CAST

The cast supporting Nazimova in the Herbert Brenon visualization of "War Brides," to be released through Louis J. Selznick in October, includes Charles Bryant, the star's husband; Gertrude Berkeley, Nila Mac, Robert Whitworth, William Bailey, Whedora Warfield, Richard S. Barthelmess, Ned Burton, and Charles Hutchinson.

Mr. Bryant will play the part he created in the vaudeville production of "War Brides." Miss Berkeley, likewise, will be seen in her original role of the peasant mother. Miss Berkeley will be recalled for her vivid portrayal of the role in the varieties. Miss Mac, too, was seen in the variety production.

Last week the entire company was at Lake Waramang, Conn., making a number of pastoral scenes.

SHOWING "IDLE WIVES"

"Idle Wives," a photoplay based on James Oppenheim's novel, opened at the Maxine Elliott Theater on Monday evening.

"Idle Wives" is said to present a depiction of New York social life, telling the story of Anne Wall, who refuses to live the life of an idle wife and who gives up her home to plunge into settlement work.

Director Phillips Smalley had charge of the production. Lois Weber playing the wife who refuses to stay idle, and Mr. Smalley portraying the husband. According to the programme of the Anti-Vice Motion Picture Company, "Idle Wives" will be shown for a limited engagement.

The question of "Is Any Girl Safe?" the company's first offering, was answered on Saturday night, when the film closed.

J. S. PARTRIDGE APPOINTED

General Manager Walter W. Irwin, of V. L. S. E., has appointed Joseph S. Partridge as special representative of the home office.

It will be the duty of Mr. Partridge to keep in constant touch with the twenty-three branches of the Vitagraph-V. L. S. E. by personal visits and to see to it that everything that will make for the greatest good of the exhibitors, and consequently for Greater Vitagraph, is being done.

For a number of years Mr. Partridge was associated with the General Film Company in an investigating capacity. He was afterward made special representative of that company for the Dominion of Canada, and subsequently transferred to the Pacific Coast. He came with V. L. S. E., taking charge of the New York office at its inception. On Aug. 25 he was given a rising vote of thanks at an exhibitors' meeting, held in New York city.

CHARTER FOR FLORIDA COMPANY

JACKSONVILLE, FLA. (*Special*).—The Garrick studios company has received its charter and has leased the roof of the Union Terminal Company for a period of ninety-nine years. The space acquired is one hundred and ten by six hundred and thirty-five feet on the top of a four-story concrete structure, and will afford all conveniences for twenty-five working companies. Additional private double elevator service will be operated direct to the studio. It is claimed that this will be the second largest studio in the world. Until the new studio is in operation the company will use Dixieland Park, where companies have worked for several years, and additional studio space is now being constructed. Richard Garrick, formerly with Gaumont as supervising director, is handling the affairs of the new company and has secured the assurances of the co-operation of many visiting companies.

The company is being financed by local and Eastern capital.

E. O. UEBELMANN.

WINNERS COME TO TOWN

World Film's "Beauty and Brains" Candidates Here for Try-Out

Will sombody please page Art?

Eleven young women—"beautiful and engaging girls," the press agent pleasantly affirms—arrived in New York last week, with cards of introduction to the lady.

You see it's this way. The World Film Corporation conducted, in association with the *Photoplay Magazine*, a "Beauty and Brains" contest, the winners being assured a tryout at the World studios in Fort Lee.

The first eleven young women represent Canada and nine States in the Union. After glancing over "these eleven examples of feminine loveliness" (that press matter will creep in), Director General William A. Brady expressed the belief that one or more conspicuous favorites of the screen will develop in this tryout.

The official stamp of "unusual mental as well as physical gifts" (that press stuff again), was bestowed upon the members of this group by a board of judges, which included Lillian Russell, Kitty Kelly, Sophie Irene Loeb, William A. Brady, Arthur H. Spiegel, and Julian Johnson.

The eleven American girls "typifying their country's pulchritude and intellect" are: Vivian Suckling, Winnipeg, Man.; Estelle Claire Judy, McKeesport, Pa.; Lucille Zintheo, Spokane, Wash.; Florence Gray, Seattle, Wash.; Claire Lois Butler Lee, Wichita, Kan.; Peggy Bloom, Orlando, Fla.; Alatia Marton, Dallas, Texas; Phyllis E. Curl, Roxbury, Mass.; Mildred Lee, Kansas City, Mo.; Lucille Satterthwait, Waynesville, N. C.; Helen Arnold, Louisville, Ky.

The State of Washington leads with two candidates, one from Seattle and the other from Spokane. It was the plan of those having the contest in hand to select two girls from each of five sections into which the country was divided—Eastern, East Central, Western, West Central, and Southern. Canada was added afterwards.

Two of these girls are or have been telephone operators, one is the daughter of a hotel proprietor and acts as housekeeper for him, another was on the stage professionally for five whole weeks, several are trained but not professional singers, one is an amateur champion swimmer, and one is so expert an equestrienne that a New York riding academy for women recently endeavored to secure her services as instructor.

The press representive further details the Theda Bara possibilities of the candidates. "The average age of the winning—and winsome—eleven is 21 years and 10 months; the youngest 19, the eldest 23. Their average height is 5 feet 4½ inches; tallest, 5 feet 6; shortest, 5 feet 2. Their average weight is 125 pounds; heaviest, 130; lightest, 118.

"There is a preponderance of hazel-eyed girls—four in all. Two have blue eyes, two gray, one brown, one gray-brown, and one gray-blue. This information is from feminine sources. The testimony of male experts under such an illusory array would be quite valueless."

THE WEEK WITH GENERAL FILM

The General Film Programme for the week of Sept. 25-30, inclusive, presents many prominent players in the releases.

A Selig two-part drama, "Power of the Cross," will be the first picture shown in the week's programme. In this Virginia Kirtley and Robyn Adair are featured. Huntly Gordon and Shirley Moore next appear in a one-reel comedy, "Getting By." Then comes the Selig-Tribune, covering all the news of the world. "The Sunbeam," a Biograph single-reel drama presenting Ines Seabury and Claire McDowell, will close the programme for that day.

"Peter, the Hermit," an Essanay two-part comedy-drama, presenting John Junior and Neil Craig, will be the first picture screened Tuesday, Sept. 26. "Bumping the Bumps," a one-reel Kalem comedy, with "Ham" and "Budd" and Ethel Teare, will be next. "The Wedding Gown," a two-part picture by Biograph, featuring Gertrude Robinson, will be the last picture of that day's programme.

The following day "Dreamy Dud Has a Laugh on the Boss," a caricature and a short length scenic production, will be Essanay's offering. This will be succeeded by a Vim one-reel comedy, "Artistic Atmosphere," with Harry Myers and Rosemary Theby in the leading roles. Then will follow the eighth episode of "The Girl from Frisco," "A Battle in the Dark." Marin Sais and True Boardman are the headliners in this Kalem production.

On the following day, Thursday, Sept. 29, Selig-Tribune will have the post of honor, and will be first shown. This will be followed by the Vim comedians, "Plump" and "Runt," in a one-reel comedy, "The Reformers."

The first picture screened Friday will be a Knickerbocker three-reel drama, "For the Governor's Chair," presenting Neil Hardin and Lillian West. Ivy Close will be seen next in a Kalem one-part comedy, "Rival Artists." Hughie Mack will follow in a one-part comedy, "She Who Last Laughs." The Vim comedy in one-part, "Tangles Ties," with "Pokes" and "Jabbs," will round out the day.

For the first picture Saturday, Sept. 23, Essanay selected Marguerite Clayton and Sydney Ainsworth in a three-part drama, "Twin Fates." An episode of Kalem's "Hazards of Helen" series and a Selig one-act drama, "The Raiders," featuring Tom Mix, close the week.

A DRAMATIC MOMENT OF ESSANAY'S "HIS LITTLE WIFE." Miss Gertrude Glover, Harry Beaumont, and Frank Dayton Appear in This Scene.

ESSANAY ANNOUNCES ELABORATE PLANS FOR OCTOBER

President George K. Spoor Gives Optimistic Views—Sees Healthy Advance

October will be a big month for Essanay. Five features and a well balanced variety of programme productions are promised, following out President George K. Spoor's faith in the advancing business.

Mr. Spoor views the coming Fall and Winter season with optimism and this has led him to believe that more than customary expenditure for production is warranted.

"A brisk and healthy competition so far enabled producers to keep abreast of the demands of the public," he says. "It now behooves us to surpass our standards of the past year in supplying entertaining photoplays, lest the patrons decide that the industry is not progressing and is neither up to nor in advance of their requirements.

"This can be obtained only by additional expenditure. Essanay's system of manufacture, and its complete facilities for such, effect a saving in the technical end which permits of more being spent in the line of artistic production. I believe 'The Return of Eve' and 'The Prince of Graustark' offer an exposition of my meaning better than it can be placed in words."

"The Return of Eve" will be the first feature released through the new Kleine-Edison-Selig-Essanay service. The date is Oct. 2. Shortly after, at a time to be announced later, "The Prince of Graustark," adapted in five acts from George Barr McCutcheon's novel, will be released.

At this time final scenes are being taken for "The Chaperon," made from the play utilized by Maxine Elliot, and "The Breakers," taken from Arthur Stringer's story in *The Saturday Evening Post*. Edna Mayo and Eugene O'Brien will appear in the former, and Bryant Washburn and Nell Craig in the latter. Each play will be in five acts.

Henry B. Walthall will shortly appear before the camera in his next feature, the title of which will be announced soon.

Essanay's October programme for General Film Service offers an excellent selection of good stories well played. "An Old Fashioned Girl" opens the month on Oct. 3. It is a two-act piece featuring Marguerite Clayton, and its backgrounds are said to be beautiful spots around historic Starved Rock, Ill. On the next day "The Fable of of the Kid who Shifted his Ideals to Golf, and then became a Baseball Fan and took the only known Cure," will be offered in one reel. Harry Dunkinson, comedian, who has not been seen in the popular George Ade fables for some time, plays the lead in this offering. The three-act offering for the week, released on Oct. 7, will feature Harry Beaumont. He wrote, directed and played the lead in "His Little Wife," a drama of small town life. Gertrude Glover plays opposite him.

The second week opens Oct. 10 with "Money to Burn," a two-act piece featuring Lillian Drew. Wallace A. Carlson's Canimated Nooz Pictorial, a split-reel with scenic, follows the next day. The three-reeler on Oct. 14 is "Lost Twenty-four Hours," a famous stage comedy. Richard C. Travers and Marguerite Clayton appear in the leading roles and the supporting cast includes many other prominent Essanay players.

"The Fable of the Kittenish Superanns and the World-Weary Snipes," is a George Ade fable in two reels, offered on Oct. 17. It recently appeared in the *Cosmopolitan Magazine* and was deemed so good that it was placed in two acts with more elaborate settings, instead of the customary one reel.

On October 18, Wallace A. Carlson, cartoonist, will bring back Dreamy Dud to his many friends in the usual split-reel with scenic. The three-reeler for this week, offered Oct. 21, marks the first appearance of E. H. Calvert since "According to the Code," a five-act feature. It is entitled "Isle o' Love."

Richard C. Travers and Marguerite Clayton take the leading roles in "Borrowed Sunshine," a story built around the activities of a little girl of five. This will be released on Oct. 24. Canimated Nooz follows on Oct. 25. "It Never Could Happen" is the title of the three-act piece for this week, released Oct. 28. Richard Travers and Lillian Drew appear in the leading parts. On Oct. 31 a two-act comedy, "The Life-saver," with Harry Dunkinson, will be released.

FILM TO AID MEMORIAL FUND

The first step toward a memorial fund for the late James Whitcomb Riley will be taken at Indianapolis, Ind., when, beginning Sept. 18 and lasting seven days, the centennial motion picture, "Indiana," filmed by the Selig Polyscope Company, will be shown for the benefit of the memorial fund. The picture, "Indiana," is in seven parts and was produced for the Interstate Historical Pictures Corp. James Whitcomb Riley is one of the principal characters in the picture, since the scenes depicted are supposed to be a re-enactment of the story as it is told by the poet to a group of children.

CHANGE FILM'S TITLE

Owing to a similarity in the title of two feature productions, the Metro Pictures Corporation, out of deference to the Vitagraph Company, has changed the name of their five-part production, "The Wheel of Justice," in which Emily Stevens is starred, to "The Wheel of the Law." The Vitagraph has a feature bearing a like title, but the stories are said to be distinctively different. The story of "The Wheel of the Law" has to do with convictions obtained through circumstantial evidence to further the ambitions of a district attorney who has his heart and mind on the governor's chair.

BUYS "YELLOW MENACE" TERRITORY

S. O. Siegel, general manager of the Brown Film Service Company, located in the Strand Theater Building, Newark, N. J., concluded arrangements last week with the Unity Sales Corporation, whereby he acquired for his exchange the exclusive rights to "The Yellow Menace" serial for northern New Jersey.

Mr. Siegel immediately arranged to have Margaret Gale, the heroine in "The Yellow Menace," come over to Newark on Sunday, Monday and Tuesday of the past week, while the great Elks' celebration was in progress, to ride in the parade throughout the city in a big seven-passenger "Yellow Menace" automobile. The car was decorated in bright yellow streamers and attracted a great deal of attention throughout the city.

MINNEAPOLIS UNITY EXCHANGE

The Unity Pictures Corporation, with offices at 16 North Fourth Street, Minneapolis, Minn., is the name of a new exchange formed by Harry Rathner, a well-known figure in the moving picture industry, to handle the Unity Sales Corporation's programme for the Minneapolis territory.

Mr. Rathner is at the present time handling "Civilization" in his territory. He will arrange to look after the releases on the Unity programme permanently.

ONE-A-WEEK POLICY

Pathe Releasing One Feature Every Seven Days —Kipling Drama Coming

Pathe has gone back to the "one feature a week" policy. For a while the big company released but one a month, but the demand, it is announced, was so insistent for more big productions that a bigger output was decided upon.

"The Light That Failed," the first Kipling book to be filmed, will be released by Pathe on Oct. 15. Mr. Kipling, it is stated, took an active interest in this production, made suggestions as to the scenario and wrote the sub-titles himself. Edward Jose produced the picture in which Robert Edeson, Lillian Tucker, Jose Collins and Claude Fleming are starred.

"The Hunting of the Hawk" is the name of the photoplay on which George B. Seitz, of the Astra Film Corporation, is working at the present time. The picture will be directed by George Fitzmaurice, and William Courtenay and Lillian Greuze will be starred in it. Mr. Seitz promises a novelty plot.

VITAGRAPH ACTIVITIES

Naomi Childers, who has just finished work in three feature pictures for the Vitagraph, is spending her two weeks' vacation in her home city, St. Louis.

Little Bobby Connelly, of the Vitagraph Players, who will soon be seen in the Barney Bernard feature film, "A Prince in a Pawnshop," is the subject of a novel, by Elaine Sterne, now on the bookstands, entitled "Sonny Jim," the part which Bobby played in a number of pictures for the Vitagraph. The illustrations throughout are pictures from scenes.

Earle Williams, the Vitagraph star, who has been resting for a few days after finishing work on the motor series, "The Scarlet Runner," by C. N. and A. M. Williamson, and which is scheduled for release Oct. 2 and every succeeding Monday until the twelve episodes have been released, is preparing for work in a feature film, the title of which has not yet been decided.

W. A. Ross has been appointed head of the camera department at Vitagraph. Mr. Ross had for a long time been cameraman with Director Ted Marston at the studio.

The practicability of Vitagraph's dynamo car, built at the studio, was demonstrated last week when important night scenes in a Paul Scardon production were filmed near Ossining. That the car was taken there by Superintendent of Transportation Harry Waldron and Chief Electrician Frank Nelson, proved to be most fortunate, since the current that would have been depended upon was from the same power house that supplies the interurban electric railway system. It developed that when this was used for the light that the current ebbed away every time a trolley car entered the same circuit and did not flow back again in adequate strength until the car had passed into another circuit. Thus, a great delay, and most of it at critical moments, was threatened. The presence of the car, however, permitted the filming of scenes adequately without dependence upon the power house. Scenes were taken for three nights.

KLEINE MANAGERS MEET

An important conference of George Kleine exchange managers was held in Chicago on Sunday and Monday, Sept. 10 and 11. Branch managers of the Kleine offices from the West, the South and the Central West gathered to discuss plans for launching the regular Fall sales campaign and to talk over problems effecting each individual exchange.

On Monday all the managers were guests at a noonday luncheon given at the University Club and, following the meal, M. E. Smith presided over a business meeting that lasted well along into the afternoon, and which resulted in bringing out many new ideas by which exhibitors in all territories will benefit. In attendance at the meeting were Messrs. Buckwalter, of Denver and Salt Lake City; Ragland, of New Orleans; Edmunds, of San Francisco and Los Angeles; Rosenberg, of St. Louis; Wuers, of Dallas; Rats, of Indianapolis; Hardcastle, of Atlanta; Reavey, of Cleveland; Graham, of Minneapolis; Nathan, of Detroit; and Jenner and Fox, of Chicago.

GOFF ON WESTERN TOUR

A. W. Goff, assistant general manager of the V. L. S. E., left last week for a tour of the offices of that organization as far West as the Pacific Coast. The letters which the V. L. S. E. have received from their representatives, it is stated, would indicate that the sales force is most enthusiastic over the increased scope which they have in helping the exhibitor, by reason of the expansion of the selling service which is to be made by Greater Vitagraph, and over the quality of the releases which are promised by this producing company.

Mr. Goff's trip is primarily to confirm the grounds for this enthusiasm and to outline the plans which are being devised by the V. L. S. E., as the selling department of Greater Vitagraph, for added co-operation in behalf of the exhibitor.

Incidentally, Mr. Goff will also outline the campaign of advertising, publicity and sales helps which is to be employed to aid exhibitors in making the most of Greater Vitagraph's "The Scarlet Runner," which is to be released on Oct. 2.

Pauline Frederick, on completing "Ashes of Empire" for the Famous Players, sped away to Mountain Lakes, N. J., for a two weeks' vacation.

Lasky Hollywood Studios Described by Mabel Condon, October 14th Issue

MARSTON JOINS McCLURE

Former Vitagraph Director Now Engaged in Producing "Sloth," Starring Charlotte Walker

The McClure Pictures has obtained the services of Theodore Marston, formerly of the Vitagraph forces. He will direct the production of "Sloth," starring Charlotte Walker, this feature being the fourth in the McClure series of seven five-reel plays, "Seven Deadly Sins."

Marston spent three years on the Northwest frontier as a civil engineer, but finally found his way to the stage. For several years he appeared in leading character roles, and earned critical approval for his work in "Quo Vadis," "Janice Meredith," "The Virginian," and numerous other dramatic successes. He entered the moving picture field in 1912 as a director for Pathe Freres. Later he became associated with the Kinemacolor Company, and was for three years with Vitagraph, where he directed many big features.

COMING MUTUAL RELEASES

Forthcoming Productions Scheduled for Exhibition by Mutual Film Corporation

A varied programme of great interest is scheduled by the Mutual Film Corporation for early release. On Sept. 25 Helen Holmes appears in a railroad drama entitled "The Manager of the B. and A." This is a tale of life on the steel highway, with Leo Maloney as the progressive manager of a railroad beset by strike breakers, with Helen as the dauntless heroine assisting him.

William Russell is featured in a poduction, "The Torch Bearer," released Sept. 29. He plays the role of John Huntley Knox, a Boston newspaper editor, in the production, offered by the American Film Company. Others in the cast are Charlotte Burton, Marie Van Tassell, Margaret Nicholas and others.

The fourth number of the "Fantomas" series, under the title of "The Crook Detective," is listed for release Sept. 28. "The Black Terror," a two-part Thanhouser release, features Thomas Curran and Barbara Gilroy, presents a detective story.

The comedy releases, four in number, offer two one-reel and two two-reelers. Vogue Company presents "Poultry," featuring Ben Turpin and Rube Miller under date of Oct. 1. George Ovey appears in a Cub comedy, "Catching That Burglar," released Sept. 29, and is also starred in "Foiled," the Sept. 30 offering. The Beauty release of the week is "The Deacon's Card," featuring Orral Humphrey.

Mutual Weekly No. 91, picturing current events, "See America First," the scenic film and cartoon, and *Reel Life*, the Mutual's magazine in pictures, all of which are produced by the Gaumont Company, complete the week's releases. The first mentioned attraction appears Sept. 27, the second Oct. 1.

TO SHOW "CHARITY"

Trade to View Powell Productions Feature at Loew's New York Roof Theater

A trade showing of "Charity," the first feature completed by Frank Powell Productions, Inc., is scheduled for Loew's New York Theater Roof, September 26, at 2 P. M. Starring in the production are Creighton Hale, Linda A. Griffith and Sheldon Lewis. The picture was constructed under Mr. Powell's supervision from a story by Linda A. Griffith, and marks his initial appearance as an independent producer.

In addition to the trade representatives there will be present numerous persons prominent in various lines of business endeavor, who displayed keen interest in the making of the film, and especially attracted by the conditions shown in the production. Author James Clarence Harvey was commissioned to write the titles for the picture, which will be released on a state right's basis.

MISS VAN BUREN AGAIN LASKYITE

Mabel Van Buren has been engaged to appear exclusively in Lasky photo-dramas in the coming year. This will not mark her debut as a Lasky star, since she was seen in the leading role of the Lasky-Belasco photoplay production, "The Girl of the Golden West," "The Man from Home," "Brewster's Millions," and other Lasky screen plays.

Miss Van Buren is well known on the screen, as well as on the stage.

She was seen in "The Man of the Hour," "The Virginian," and "The Squaw Man."

SHEEHAN BRINGS BRIDE HOME

Winnie Sheehan, manager Fox Film Company, and Mrs. Sheehan, formerly Kay Laurel, returned from abroad last week. They were married in London several months ago.

BESSIE BONIEL WRITES SCRIPT

Bessie Boniel, author of the Vitagraph "He Never Knew" and other scenarios, has written a five-part feature, "Lisette," for Mary Miles Minter. The script will be produced by the American Film Company and will be one of Miss Minter's early vehicles.

BESSIE EYTON and TOM MIX are, for the first time in their careers, playing together as leads in a motion picture play. The production is "The Light of Western Stars," written by Zane Gray. E. A. Martin is in charge of the production.

COMPLETE FEATURE

Frohman Amusement Corporation Finishes Booth Tarkington's "Conquest of Canaan"

The Frohman Amusement Corporation's production of "The Conquest of Canaan," visualized from Booth Tarkington's novel, has been completed and is ready for the market. The Frohman officials consider it their best production thus far.

"What Happened at 22" and "Jaffery" had been looked upon as showing the best improvement up to the Tarkington story, and now, according to every one concerned, "The Conquest of Canaan" represents the best work of Director Irving and his staff.

Edith Taliaferro plays Aeriel, while Jack Sherrill will be seen as Joe Louden. Both are said to be happily cast. For the exterior situations Technical Director Ralph Dean arranged with the civic authorities at Mineola, L. I., for the use of the principal streets and municipal buildings for several half Saturdays. The court house, post office, fire department buildings, police station and jails were utilized in the various scenes. A number of scenes were taken, too, at Trenton, N. J., where a century-old bridge was used as a background.

The production is in six parts. The story in itself, in book form, exceeded four hundred pages, and Director Irving stuck as close to Tarkington's tale as the camera necessities would permit, it is stated.

Besides, Miss Taliaferro and Mr. Sherrill, Ralph Delmore, Ben Hendricks, Marie Edith Wells, Walter Heirs, Gene La Mott, and George Melville have important parts.

The releasing arrangements will be announced by the Frohman Company within the next few days.

RELEASE SELIG FEATURE

"The Country That God Forgot," Company's Initial Showing on Kleine Programme

The first Selig feature scheduled for the new Kleine-Edison-Selig-Essanay programme is "The Country That God Forgot," a Red Seal play, to be released Oct. 2. Marshall Neilan wrote and directed the film in which Tom Santschi, George W. Fawcett and Mary Charleson will play leading character roles.

The five-part drama is a tale of a Western desert—of a God-forsaken country—and of a woman who longed for the joys of the great world outside. How a great mistake was rectified, how love finally found a way, and how grim Nemesis came to pay retribution are episodes in this production.

MYRTLE STEDMAN WITH LASKY

The Lasky Company announces the engagement, by arrangement with the Morosco Photoplay Company, of Myrtle Stedman, who will appear as co-star with Sessue Hayakawa, the Japanese screen actor. Miss Stedman recently appeared as the star in "The American Beauty," a production which won a large measure of attention. Sessue Hayakawa has forged rapidly to the front, becoming a star in his own right after his appearance with Fannie Ward in "The Cheat." Since then he has starred in "Alien Souls" and "The Honorable Friend."

REBUILDING MIMIC VILLAGE

The work of rebuilding the Vitagraph village, blown down in the big storm of Sept. 8, is progressing on the Long Island location under the direction of the company's technical directors. Owing to the destruction wrought by the wind and the magnitude of the set it will not be restored completely for use in filming "The Girl Philippa" until about Oct. 1.

The French village is said to cover several acres of ground, including a long street, several side streets and a market square. Director S. Rankin Drew was seriously impeded in his task of providing the battle scenes for this Robert W. Chambers' story by the damage done, and a considerable pecuniary loss was suffered by Vitagraph besides.

SEEK MARRIAGE ANNULMENT

John B. Sherrill, president of the Frohman Amusement company, is seeking an annulment of his son Jack's marriage to Elizabeth Lee Corey. The ceremony was secretly performed last April. Recently Mr. Sherrill appeared in the Supreme Court here to ask that he be appointed guardian of the youthful groom, with a view to having the marriage annuled. At the time the younger Sherrill was married he had not reached his eighteenth year. The bride, eighteen years old, recently moved here from Pennsylvania, and it is said, first met her future husband at a reception. The ground on which annulment is requested is the extreme youth of the couple, both of whom are referred to in the papers in the case as "infants."

OPEN CHICAGO OFFICES

Andrew J. Cobe has opened executive offices for the Unity Sales Corporation in Chicago. Ever since the purchase of "The Yellow Menace," the sixteen-reel serial produced by the Serial Film Company, the Unity officials have planned offices in the Windy City. Mr. Cobe expects to spend the greater part of his time in the new Chicago offices at 207 Wabash Avenue, and will look after practically all the matters which affect the distribution of pictures released on the Unity programme. Charles W. Allen, president of the company, and Secretary Arthur Rosenbach will continue in charge of the New York office. The advertising and publicity departments will remain in this city.

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WM. N. SELIG'S

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ADDRESS SCREEN CLUB

THE FEATURE FILMS OF THE WEEK IN REVIEW

"The Combat" Provides Anita Stewart With Striking Role—"Blind Justice" Compelling Danish Production—"Return of 'Draw' Eagan" Has Bret Harte Flavor

"THE COMBAT"

A Five-Reel Original Drama, Written by Edward J. Montague and Featuring Anita Stewart. Produced by Vitagraph under Direction of Ralph W. Ince. For Release on V. L. S. E. Programme September 18.

Muriel Fleming.....Anita Stewart
Phillip Lewis.....John Robertson
Graydon Burton.....Richard Turner
Mrs. Fleming.....Virginia Norden
Herman Slade.....Winthrop Mandell

From beginning to end "The Combat" fairly palpitates with thrills of the sensational order, and is distinguished by a never failing continuity that welds the story into compact form, a natural sequence without strain or break. Also, the play affords Anita Stewart manifold opportunities to display her emotional talents to the utmost. In the present instance she gives a performance likely to go down in screen history as a perfect portrayal of a difficult role which could ill be entrusted to less experienced hands.

The plot deals with the intrigues of a matchmaking mother intent upon the arranging of a wealthy marriage for her daughter Muriel. But the latter secretly weds Graydon Burton, a young Western prospector. Burton is supposed to have been killed in a train wreck. He turns up later, when Muriel is married to the governor of New York State. Accused of murder, he is tried and condemned to death. The governor knows he is innocent, and pardons him after a severe struggle with his conscience.

Anita Stewart as the heroine is a marvel of effective pathos and emotional appeal. She is ably supported by a strong cast, every member of which gives a capital performance. Among the many thrilling scenes that of the train wreck, in which engine and cars plunge over an embankment, deserves particular mention. Nothing finer in a mechanical effect has been portrayed on the screen in many moons. The photography is excellent, furnishing handsome interiors and artistic views of mountain, glade and stream. Ralph Ince has directed the piece with his usual keen judgment and skill, and, taking it altogether, the drama can be set down as a decided success. There is but one jarring note, the scene in which Graydon is strapped to the electric chair for execution. Such details are well let alone. They not only sicken a large percentage of the spectators, but are of a nature likely to help along the pernicious activity of the race of censorship "reformers," who figure as the bane of producers throughout this "land of the free." P.

"BLIND JUSTICE"

A Seven-Part Drama, Written and Directed by Benjamin Christie, Featuring the Author. Produced by Dansk Biograf Company of Copenhagen.

Strong John.....Benjamin Christie
Ann.....Martha Sanger

The enthusiastic reception accorded "Blind Justice" at an invitation performance last week augurs well for its future value as a drawing card. The picture is one of the best specimens of high-class melodrama. The photography is a triumph of camera skill, including interiors of costly design, deep sets, and close-ups utilized with rare good judgment at crucial moments in the play.

Mr. Christie's appearance in the leading role adds fresh luster to the European actor's laurels, won in 'legitimate' as well as the silent drama. The part is one remarkably well suited to his virile personality. As Strong John, the escaped prisoner, he registers with telling force the brute vigor and desperate nature of the muscular, slow-witted giant, innocent of the crime with which he is charged, hounded by the law, and clinging with dumb animal-like affection to his helpless boy baby. In the latter stages of the play the star gives a wonderfully artistic and touching portrayal of the released convict, broken mentally and physically by his sufferings. Decrepit, wild-eyed, tottering aimlessly about in search of the child that to his shattered mind is still the infant lost to him fourteen years before, the study Mr. Christie furnishes is a marvel of technique and pathetic appeal. Martha Sanger, in the chief feminine role of Ann, shares the honors of the production with the star.

It is no easy matter to create and preserve an atmosphere of terrific suspense throughout seven reels of melodrama, but in the present instance this is most effectively accomplished. The author must be complimented no less for his clever shaping of the script than his brilliant acting, and the skill with which he directed the piece. Its perfect continuity makes the story easy to follow, and the lighting effects and settings are on a par with the general excellence of the feature.

Briefly outlined, the plot deals with the escape of Strong John from jail, where he has been confined on a charge of murder, of which he is innocent. Captured, he bilabes Ann, niece of a house he has sought refuge in, for his misfortune. In later years he almost succeeds in exacting a terrible revenge, but Ann's life is saved by the timely arrival of the police. The scenes are laid in England. P.

"THE RETURN OF 'DRAW' EAGAN"

A Five-Part Original Drama by C. Gardner Sullivan, Featuring William S. Hart and Produced by Triangle-Ince Under the Direction of W. S. Hart.

"Draw" Eagan.....William S. Hart
Poppy.....Louise Glaum
Myrtle Buckton.....Margery Wilson
Arizona Joe.....Robert McKim
Mat Buckton.....J. P. Lockney

We have become accustomed of late to see, in William S. Hart feature pictures, a small body of play surrounded by the star. However, in "The Return of 'Draw' Eagan," there is considerable material and plot to the story, which has several important roles beside the lead. Instead of having a picture in which the star is the whole thing, we have a production that has dramatic value and suspense and is of more than passing interest. In fact, it is by far the best of the recent Hart pictures, for the simple reason that there is something more than Hart to it. The development of the story does depend alone on the main character, "Draw" Eagan, a Western road agent, who, through the love of a girl, becomes guardian of the morals of the city of Yellow Dog. The pretty daughter of reformer and the "bad" man, Arizona Joe, play an important part in the carrying out of the story. These roles are as well interpreted as the lead, which is played by Hart. Margery Wilson is a pretty and vivacious lass, just the type we would expect to captivate the rough and ready marshal, alias the road agent. Robert McKim is quite the villainous but yellow "bad" man, and Louise Glaum is a most attractive saloon habitue.

The production is entirely Western and of Bret Harte atmosphere. The theme has been given a psychology note by C. Gardner Sullivan and the characters are exceptionally well drawn.

The photography is some of the best that we have seen in pictures. Seldom has such depth been obtained. Mountains, miles in the distance, stand out as sharply as those close by. There are a number of remarkable panoramic effects.

The interiors, as well as the exteriors, are decidedly effective and many of the latter are quite picturesque. An entire Western village was constructed to form the proper locals. E. S.

"THE PILLORY"

A Five-Part Original Drama, Featuring Florence La Badie. Produced Under the Direction of Frederic Sullivan for Release by Pathe.

Ruth.....Florence LaBadie
Miss Ann Shirley.....Nellie Parker Spaulding
Deborah.....Marie Haynes
Meg Doherty.....Ethyle Cooke
Gentleman Jim.....Yale Benner
Mrs. Reed.....Marie Shotwell
Judge Reed.....James Seeley
John Alstead.....George Marlo

The sociological viewpoint is outstanding in the theme of "The Pillory," which shows how social condemnation is worse than the pillories of old. Florence La Badie plays the part of the innocent girl who suffers from the condemnation of Puritanical guardians.

The underlying theme is the powerful Biblical quotation, "Let him who is without sin cast the first stone," and, though we can see no material faults in those who cast the first stone, their general character is so unbrotherly that we cannot but help sympathizing with the condemned. An innocent girl is driven from home by the Puritanical beliefs and rule of the housekeeper and she is later adopted by her mother. Believing that no happiness should be founded on sin, the old housekeeper goes and exposes the girl as the innocent daughter of a mother who has erred. She thus ruins the lives of all concerned and only death brings forgiveness and happiness.

The story progresses rapidly and smoothly and it is not until near the end that a romance is introduced. However, there are several incidents which could have been made more effective. The discovery that Ruth is the daughter of Mrs. Reed is brought about too suddenly to have the proper appealing effect on the audience. Also the exposé of Mrs. Reed would be a little more realistic if it were not quite so stagey in its handling. We do not expect to see the guests laugh and giggle at the downfall of their hostess. They should leave quietly and seriously and not in a jovial frame of mind. Otherwise the picture is entirely realistic and convincing. The characters are well drawn, life-like and ably portrayed. Florence La Badie is innocence personified, and Ethyle Cooke is quite the cynical crook.

The settings are adequate and the photography is on the whole good. E. S.

HARRY FOX FOILS THE VILLAIN!
As the Star Reporter of the International Serial, "Beatrice Fairfax," Mr. Fox Saves the Girl (Grace Darling).

"MANHATTAN MADNESS"

A Five-Part Comedy Drama Featuring Douglas Fairbanks. Produced by Triangle-Fine Arts Under the Direction of Alan Dwan. Current Attraction at the Rialto Theater.

Steve O'Dare.....Douglas Fairbanks
The Girl.....Jewel Carmen
The Butler.....George Beranger
The Maid.....Ruth Darling
Count Mariner.....Eugene Ormonde
The Villain.....Macey Harlam
Jack Osborne.....W. P. Richmond

For the most part "Manhattan Madness" is the boisterous, jubilant spirit of Douglas Fairbanks, the man from the West, who cannot find excitement in the East. However, his friends manage to arrange things so that he has excitement aplenty before he kidnaps "the Girl." Not only does he get all the excitement he yearns for, but he also has about a dozen fights and chases on his hands before he gets through. This is all provided in an escapade, which is considerably like an E. Phillips Oppenheim story. Steve has been bragging to his old college mates how they do things in the West, and nothing that happens in New York seems to excite him in the least, and he cannot stand the city until he sees a pretty girl and she changes his aspect concerning the East. He receives word from a Russian count that he is ready to buy some horses which Steve had brought East. Steve goes to the count's house and finds that "the Girl" is kept a prisoner there, and then his troubles begin. A series of wild escapes and chases follow and Steve calls for his pals from the club and the stock yards. Suddenly he finds himself alone in the house and he breaks open a door, and in a large room he finds all his friends dining. They had framed up the affair to provide him with excitement, but it did not end there, for Steve's pals from the yards arrived and he did things as they do them in the West. So he picked up "the Girl," and, while his pals kept the assemblage covered for hours, he runs off and marries her.

The story is very exciting, full of action, and has more than the average amount of suspense, in that the audience is not let into the secret until near the end. However, more than a reel is devoted to comparisons between the East and West before the story really starts. These incidents are amusing and they have a bearing on the story, but they are somewhat too drawn out.

The story is practically written around Douglas Fairbanks. His remarkable agility and contagious humor show to great advantage. Jewel Carmen is more the flirt than the dainty lass, as the girl with whom Steve falls in love. Her work is pleasing in the limited part. George Beranger gives his usual fine performance as the villainous butler. W. P. Richmond goes through a number of facial contortions without accomplishing much.

The production is well directed, with the exception that Alan Dwan has given us too much maid. There are far too many irrelevant scenes in which the maid appears in close-ups.

The photography and settings are well up to the usual Triangle standard. E. S.

"THE REWARD OF PATIENCE"

A Five-Part Original Drama by Shannon Fife, Featuring Louise Huff. Produced by the Famous Players Under the Direction of Robert G. Vignola for Release on the Paramount Program, Sept. 11.

Patience.....Louise Huff
Robert Penfield.....John Bowers
Edith Penfield.....Lottie Pickford
Mrs. Penfield.....Kate Lester
Paul Dunstan.....Adolph Menjou
Mother Osborn.....Gertrude Norman

"The Reward of Patience" is a charming character study laid in picturesque Quaker settings. It is a trite story with a most lovable little character, Patience, a gentle Quaker lass. This charming role is played by one of the most delightful screen personalities that we have seen in some time, Louise Huff. Her plain severe gowns give a decidedly picturesque aspect to her role. The little girl who loves but cannot be loved is a deep character study and it is this fact that arouses the interest in the simple romance of Quaker life. John Bowers is a heroic lover and just the type that a little girl like Patience would lose her heart to.

Lottie Pickford and Adolph Menjou handle the heavier roles satisfactorily. Gertrude Norman is quite a pleasingly picturesque character as Mother Osborn.

The director reveals considerable skill in handling his continuity and he has beautified his story with scenes of rugged simplicity. The production is worthy of a far better story. However, even though the story is trite and absolutely conventional in its development, it has considerable suspense and appeal. The human interest side is always predominant and it is impossible not to feel sympathetic toward Patience, who has lost her heart to a man who marries another. However, the man's wife is drowned and then Patience receives her reward.

There are several incidents of tragic moment but the director has covered them as much as possible without affecting their import.

The interior settings are especially effective and well constructed. The placing of the various rooms in the Penfield mansion is unusually well defined. The scenes at the waterfalls are quite picturesque and the photograpic results are at all times sharp and distinct. E. S.

"THE HOUSE OF LIES"

A Five-Part Original Drama by L. V. Jefferson, Featuring Edna Goodrich Produced by Morosco Under the Direction of Wm. D. Taylor for Release on the Paramount Program. Photographed by Homer Scott.

Edna Coleman.....Edna Goodrich
Marcus Auriel.....Juan de la Cruz
Dorothy, Edna's step-sister.....Kathleen Kirkman
Mrs. Coleman.....Lucille Ward
Winthrop Haynes.....Harold Holland
Dr. Barnes.....Herbert Standing

A problem play based on a modern version of the old slave markets. "The House of Lies" is one of the strongest and best pictures ever produced by Morosco. The falsity of society, its inconsistencies and the mockery for appearance's sake form the basis of a well constructed and logical plot. It is subtly satirical in its import. The very characters show plainly the sham of appearance but the leading character, Edna Coleman shows what is beneath a superficial exterior by her refusal to consent to a loveless marriage. She is step-daughter in a wealthy family and, because of her beauty, is put up for sale to the highest bidder. Edna Goodrich essays this role and she has the natural beauty typical for such a part. She acts with repression and her work is at all times convincing and pleasing. The supporting cast, especially Herbert Standing, is quite effective in the various roles.

The production has the usual finish of Morosco productions and the camera work is especially notable. The views are so clear, defined and even in tone that some of them appear more like painting than the

(Continued on page 25)

FILM REVIEWS

(Continued from page 24)

art of the motion picture photographer. The exterior settings are unusually beautiful and the garden party and open air theater are among the finest of their type. Artificiality which is almost always present in these scenes is entirely lacking. Judicious use of tinting has greatly enhanced the effectiveness of the picture. E. S.

"THE INTRIGUE"

A Five-Part Original Drama by Julie Crawford Ivers. Featuring Lenore Ulrich. Produced by Pallas Under the Direction of Frank Lloyd and Photographed by James Van Trees. Released by Paramount, October 2.

Countess Sonia Varnil.....Lenore Ulrich
Guy Longstreet.....Cecil Van Auker
Baron Rognlat.....Howard Davies
The Monarch.....Herbert Standing
Pseudo-Countess Sonia.....Florence Vidor
Attache to the baron.....Paul Weigel

Foreign intrigue, spies, and a wonderful invention thrown together in E. Phillips Oppenheim style form the basis of the well-constructed plot of "The Intrigue." There is no questioning the entertaining qualities of the production, since it has a good story and is in the usual artistic manner of Pallas pictures.

It tells a wartime theme without being a story of conflict. There are two warring nations, each scheming to secure a wonderful death-dealing apparatus, the invention of an American. One nation, through its spies, seeks to procure the apparatus by foul means or fair, and the other country, with the assistance of a clever woman, seeks to at least prevent its enemies from obtaining the secret.

The woman falls in love with the inventor, saves his life, and accomplishes her mission. However, she gets something she didn't bargain for, a husband, and for the good of humanity he destroys his invention.

The plot is well constructed and its development is logical, but a little more drama and a few heart troubles would have softened it and forced its lesson more strongly into the hearts of the audience. A few more close-ups when the spy discovers that something has gone wrong and a break in the romance when the inventor finds that the woman is also a foreign agent would add considerably in the point of dramatic values.

The cast shows good care in its selection, and the star, Lenore Ulrich, has a role that fits her to perfection. Her quaint mannerisms and dark complexion convey perfectly the idea of the little emigrant girl. Yet, as a princess, she has the aristocratic looks and bearing that goes with her caste. Cecil Van Auker is convincing as the young American inventor, and Florence Vidor is a pleasing pseudo-countess.

The settings are all very well constructed and the technical details concerning the apparatus are excellent. The photography also leaves nothing to be desired. E. S.

"THE DARK SILENCE"

A Five-Part Original Drama by Paul West. Featuring Clara Kimball Young. Produced by Peerless Under the Direction of Albert Capellani for Release on the World Film Programme.

Mildred.....Clara Kimball Young
Fifine.....Jessie Lewis
Derwent Ainsworth.....Edward T. Langford
Dr. Mario Martinez.....Paul Capellani
Sibil.....Barbara Gilroy

"The Dark Silence" is interesting, though conventional, and it has more than the ordinary number of picturesque settings. There are a number of foreign exteriors which are of exceptional merit. These views show Paris and its crowds at the beginning of the war. As they were taken there they are more than realistic. This war time atmosphere pervades a goodly portion of the picture, and it provides considerable local color. Although much of the story is laid amidst war scenes, there is nothing unneutral about the theme, since there is no racial conflict bearing on the development of the plot. The story is simply a romance between an art student and a sculptor, but the war starts before it reaches its climax, and the girl, now a nurse, and her lover, who has enlisted, meet again when he is wounded.

The settings, both interior and exterior are, on the whole, good. There are acceptable battle scenes, some of which are probably inserts, for they appear to have been taken in Europe. The hospital scenes are also good and the French and English interiors show marked care in their detail.

The cast is above the World average. Clara Kimball Young is seen to good advantage as the art student and Red Cross nurse, and her work in the heavier moments draws immediate attention. Paul Capellani is an acceptable villain in the role of a noted eye specialist. Edward Langford is an ardent lover and a distinguished looking sculptor and artist. The supporting cast is also of merit. The direction is fair, but in places the continuity is none too good, especially in the first part. This is, however, remedied long before the climax is reached. The story is obvious, and the fact of the blind man being unable to recognize his nurse as his former fiancee is none too convincing. However, colorful settings guarantee the acceptability of the production. E. S.

"PUPPETS"

A Two-Part Comedy in Pantomime Featuring DeWolf Hopper. Produced by Triangle Fine Arts.

"Puppets" is a most unusual picture in that it is strictly pantomime, with the picturesque characters of that form of entertainment, Pantaloon, Harlequin and Columbine. The picture is more of a poetic fantasy than a comedy and its story is founded on one of the old tales of the harlequinade. The characters are mere puppets, and as such the sterling qualities of DeWolf Hopper and the other players are lost in the rapidity of the motions of the various characters.

The settings are especially artistic and they are all in black and white so as to be thoroughly befitting the fantastic nature of the production. The action is exceptionally rapid though not slap-stick.

Instead of being classed as a comedy, "Puppets" should be classed as a screen poem of the harlequinade. Even its titles are poetic in the construction. E. S.

"NEVER AGAIN"

A Two-Part Comedy Featuring Willie Collier, Produced by Kay-Bee for Release by Triangle.

"Never Again" is a really funny picture, funny in its original way, and it is also a departure from the usual run of slap-stick comedies with wild chases. It starts off innocently enough but, before a hundred feet are shown, one is chuckling, and by the middle of the second part the chuckle has developed to a roar of mirth. Much of this is due to the ludicrous expression of the various events by means of showing the feet of the characters. For several hundred feet we only see the feet of the players, yet it is very easy to realize what is happening; the flirtation, the intervention of the cop, and the episode at the bar. This is so realistic that it would tend to prove that feet are as expressive as eyes. Willie Collier is a happy drunk who, in his dreams, imagines that he is an old being reincarnated, and that in his former life he was a hero among the Aztecs. He wakes up with a jolt when he lands on the floor and he swears off.

The fight in which Willie defends the passage, slaying a horde of barbarians, is hilarious to the extreme, especially the manner in which he wields the club. He also uses it as a bat to hit back the rocks which the enemy is throwing at him.

The sets are remarkable in their size and construction. An Aztec village is represented. In a way, the picture in part is a burlesque on "The Captive God." E. S.

GENERAL FILMS

"THE GUN RUNNERS"

Two-Reel Episode of "The Girl from Frisco," Produced by Kalem and Released Through General Film Sept. 20. Story by Robert Welles Ritchie. Direction by James W. Horne.

Barbara Brent.....Marin Sais
John Wallace.....True Boardman
Ace Brent.....Frank Jonasson
Arendo.....Ronald Bradbury
"English Rose".....Karl Formes, Jr.
The Blind Mole.....Karl Formes, Jr.
Jimmy, reporter.....Edward Clisbee

Barbara Brent continues to get herself into trouble, and in finding a way out furnishes the stirring melodramatic stories that have characterized "The Girl from Frisco" so far. In this current episode she finds herself entangled in the plot of a band of gun runners to foment a revolution in the mythical Central American republic of Costa Blanca—and all this follows because a taxi chauffeur brought her to the wrong house and she was mistaken for "English Rose." It is sufficient to say that this episode once more contains a consistently worked out plot, providing opportunities for excellent acting and well-directed fight scenes. Marin Sais and True Boardman uphold their stellar honors, while Ronald Bradbury and Josephine West are also seen to advantage. The photography and work of the film editor are especially to be commended. P.

"DEFYING DEATH"

One-Reel "Hazard of Helen," Produced by the Kalem Company, Under the Direction of James Davis. Released Sept. 23 through General Film.

To prevent a gang of crooks getting possession of a box containing much-wanted evidence, Helen Gibson in this episode boards an electric speeder which runs clear under the wheels of a fast express train. It is an unusual thrill—even for this series of thrillers—and comes to the climax of a story which is in other respects well up to the "Hazard" standard. P. S. Pembroke, G. A. Williams, and George Routh are the principals in the supporting case. P.

JUANITA HANSON WITH FOX

Juanita Hanson is now a William Fox star. She will play opposite George Walsh. Anna Luther, who was the Eastern heiress in "The Beast," Mr. Walsh's last picture, has been assigned to another director in a photoplay now well under way.

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This series in nine episodes of three reels each broke all Palais Gaumont records.

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W. G. COLVIN.

William G. Colvin has resigned from the Oliver Morosco payroll, after three years of continued service, to take charge of the engagement department of Mabel Condon's rapidly growing exchange business.

Mr. Colvin is well and favorably known from coast to coast as a theatrical manager, actor and director and has a close personal acquaintance with most of the prominent players in both legitimate and motion picture profession. His addition to the executive forces of the Mabel Condon exchange is one of mutual congratulation.

Mr. Colvin will operate from the Los Angeles branch of the exchange, making trips to New York periodically in the interests of the business.

EXPLOITING "THE CRISIS"

Perfecting Plans for Presenting Selig Production of Churchill Novel

CHICAGO, ILL. (*Special*).—After a consultation with William N. Selig, president of the Selig Polyscope Company, H. A. Sherman, president of Sherman-Elliott, Inc., which incorporation recently purchased half-interest in "The Crisis" for the United States and Canada at a cost of a quarter of a million dollars, announces that plans are about perfected for the release of the production.

"I consider 'The Crisis' as the only logical successor to 'The Birth of a Nation,' and as great a production in every detail," asserted Mr. Sherman in the course of an interview. "In fact, in some respects 'The Crisis' might be termed, in my estimation, the greatest of film plays, for not only does it carry spectacular scenes, but every scene advances an absorbing, gripping plot. We shall exploit this wonderful film drama in a manner commensurate with its worth, using special musical scores and booking the production after the manner of a theatrical company. I predict that 'The Crisis' will become one of the most popular of film dramas, typifying, as it does, the crisis in our American life which was triumphantly overcome."

"The Crisis" was produced by Colin Campbell, under the personal direction of William N. Selig. Those who have seen advance presentations of "The Crisis" state, it is said, that it is the most costly feature drama that Mr. Selig ever filmed.

Added interest is attached to the historical worth of "The Crisis" owing to the fact that a company of Selig players went to Vicksburg, where, with the aid of the Mississippi National Guard, scenes called for by Winston Churchill's novel were filmed. These scenes include the historical fortifications erected in and near Vicksburg during the Civil War, etc. Over two thousand members of the Mississippi State Militia were engaged in the battle scenes.

The cast of players selected by Mr. Selig for "The Crisis" includes George W. Fawcett as Judge Silas Whipple; Matt B. Snyder as Colonel Comyn Carvel; Bessie Eyton as Virginia Carvel; Thomas Santschi as Stephen Brice; Eugenie Besserer as Stephen Brice's mother; Marshall Neilan as Clarence Colfax; Frank Weed as Eliphalet Hopper; Will Nachin as Captain Elge Brent; Sam D. Drane as Abraham Lincoln; Cecil Holland as General W. T. Sherman and others.

Mr. Sherman will open offices in both New York City and Chicago, Ill., in order to properly get in touch with buyers of territorial rights and others. Communications addressed to him, care of Selig Polyscope Company, 58 East Washington Street, Chicago, will be promptly answered.

Frank and W. P. Williamson will join the Fox directorial forces a month from the present date. The brothers are well-known in filmland and have turned out a number of features during their connection with the Triangle Company.

PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—M. E. Hoffman, studio manager of the Jesse L. Lasky Hollywood plant, now has eight directors on his staff—eight, not counting Cecil B. De Mille. And Mr. Hoffman is not quite sure how many directors Mr. De Mille himself equals. At any rate, it is one of the busiest lots the motion picture industry has ever known. As the Lasky-Morosco combine is adding to its scope and to the numbers of its people altogether, it seems like a most advantageous arrangement for all concerned with it.

At the Christy studio activities comprise the direction of two companies, one by Al. Christie and the other by Mr. Davies. Already there are a number of one-reel releases ready for the market, and beginning with the second week in October two-reel comedy subjects will be made in addition to the sigle reels. C. H. Christie is in charge of the business management of this studio.

Marie Van Vorst's novel, "David Tremaine," has Harold Lockwood in the role of David in the screen version of the book being produced by this studio, under the title "Big Tremaine." It is a Southern story, with May Allison in the attractive role of a daughter of Virginia. Director Henry Otto is making this feature one of considerable merit. Andrew Arbuckle, Lester Cuneo, Virginia Southern, William Ephe, and Lillian Hayward complete the cast for the "Big Tremaine" feature.

Fred Balshofer, manager of the studio, credits the cutting of pictures with as much importance as the production of them. "Bad cutting would spoil the best picture ever made, and you can always improve, but a bad picture is often converted into a good one by artistic cutting."

A noonday feast on the big stage at the Yorke studio marked the beginning of the filmization of "Big Tremaine." Fred Balshofer was host and Director Henry Otto and the latter's company of players the guests.

At the Lasky Studio

Samuel Goldfish and Arthur S. Friend have returned to New York and from that point Mr. Goldfish will begin his tour of inspection in the interests of the Famous Players-Lasky-Morosco organization.

Nell Shipman is playing opposite Lou-Tellegen at this studio. The play is one of Spanish origin. It will mark Mr. Tellegen's third and Miss Shipman's first film appearance with the Lasky Company.

Fannie Ward entertained a party of Lasky officials and players and Maude Fealy at a party at her Hollywood home recently.

Director Robert Leonard has severed his several years connection with the Universal Company a few weeks ago and is now at work on his first Lasky feature.

Myrtle Stedman began work this week on the Lasky lot in a feature with Sessue Hayakawa. This marks the putting into effect of the interchange-of-stars and-facilities agreement entered into by the Lasky-Morosco Studios.

Mabel Van Buren is vacationing from the Lasky Studio long enough to fill a week's engagement with the Burbank Stock Company in Los Angeles.

Director James Young will direct Marie Doro and Elliott Dexter in his next Lasky picture.

Cleo Ridgeley is enjoying a month's vacation.

Thomas Meighan has a new chauffeur, a garrulous one. The latter startled Mr. Meighan one recent day with the remark, "They tell me some company is doing a picture they call 'Two Thousand Legs Under the Sea.' I wonder where they are going to get all the girls.'"

Fine Arts Studio Activities

William E. Wing is the author of "Bugs," which is the working title of Director Paul Powell's new five reel feature with Wilfred Lucas and Constance Talmage in the leading roles. Supporting Mr. Lucas and Miss Talmage are F. A. Turner, Winifred Westover, Pomeroy Cannon, Fred Warren, James O'Shea, Jack Sealock, Kate Bruce and Monte Blue.

Bessie Love took a "header" over a horse's head last week in scenes for "The Defenders," which feature the Franklin brothers are directing. Her injuries were not serious.

Director Chet Withey has just put the finishing touches to the Sir Herbert Beerbohm Tree picture "Old Folks at Home." He will shortly begin the rehearsals of Mae Marsh and Robert Harron in a picture by Anita Loos.

Lillian Webster proved she had nerve a-plenty when, in a recent Triangle Komedy, entitled "The Rescuers," she made a trip from the top of a twelve story building via the fire escape. Tully Marshall is bein featured in this picture.

With the Signal Players

Director J. P. McGowan's first attempt to send his company out to the ill-fated passenger "Bear" was an unsuccessful one, as the surf was a thunderous one and would have been fatal to any boat launched therein. A more propitious time for making of sinking ship scenes will have to be arranged.

E. F. Wayman, who went with the company for the purpose of making some educational film in the logging camps and mills, has returned to Los Angeles and the Signal lots.

The following cast will present Eugene Walters' drama, "Paid in Full," on Sept. 15th, in Arcata at a benefit performance in Arcata:

Helen Holmes	Emma Brooks
J. P. McGowan	Joe Brooks
Will Chapman	Captain Williams
Paul G. Hurst	James Smith
Katherine Goodrich	Mrs. Harris
Florence Holmes	Betty Harris
S. A. Sues	Sato

At the Ince Studio

Victor L. Schertzinger, composer of the music for "Civilization," has returned to the Culver City Studios to resume his duties as musical director of the Ince productions. He was warmly received by both players and directors at the film plant. He made the statement that he and Mr. Ince succeeded in placing seven big musical numbers with New York musical productions. Three are now being used by Lina Abarbanell in John Cort's production of "Florabella." Two are being made popular by the Ziegfeld "Follies," one by Bert Williams and two more are being sung by Grace La Rue in vaudeville.

H. B. Warner will be seen shortly in "The Vagabond Prince," his fifth Ince picture. Dorothy Dalton plays opposite Mr. Warner in the happy character of "Fluffy." Miss Dalton, beautiful and with personality, is most suitably cast in this big characterization. Others to take part in the picture are Katherine Kirkwood, Roy Laidlaw, Charles K. French, J. W. McLaughlin, J. Frank Burke and Agnes Herring.

Director Raymond B. West has completed the feature in which Dorothy Dalton, Enid Markey, and Howard Hickman form a tri-star combination. Art Director Robert Brunton is responsible for the artistic settings.

In the big feature, in which Clara Williams has Charles Gunn for her leading man, a whole "flock" of Fords are being used, disguised as Red Cross ambulances.

William S. Hart chose night-time and the glass enclosed studios at Culver City for the making of some fight scenes recently. Shots rang out, arousing the populace of Culver City, excitement and pandemonium reigned for a while, and it was not until the chief of police and some other twenty or thirty taxpayers in night-time attire had left their homes to seek the trouble makers that the realisation came to them that a night picture was being made at the Ince studios.

An interesting set about which daily swarm lonesome ones for the "Big Town," New York, depicts a New York roof-garden. The fifteen pretty Japanese girls are working in the Bessie Barriscale picture.

In the Southern picture, featuring Frank Keenan, appears an old darky in a slave role. The colored man is eighty years old, and actually was once a slave in Louisiana.

Dorothy Dalton, Charles Ray, and Louise Glaum will be the second tri-star combination to work in an Ince picture. The story is by Alice P. Brown, of Pasadena, and is scenario-ised by Monty Katterjohn. Raymond B. West will direct this picture and the supporting cast comprises Margaret Thompson, Robert McKim, J. Barney Sherry, and Charles K. French.

William Desmond and Enid Markey will be featured in a story written by John Lynch. Mr. Desmond will appear as an heroic collegiate athlete and Miss Markey as a chorus girl. Charles Gunn will have an important role in this feature, as also will Howard Hickman, Margaret Thompson, David M. Hartford, J. Barney Sherry, J. Frank Burke, nad Lewis Durham.

Miss Fischer Inspires Song

Marguerita Fischer of the Pollard Picture Plays was inspiration for a new song entitled "The Roses Have Nothing on You." Ernest B. Orne and Howard T. Googins are the composers.

Charles Ray of the Ince Company is the latest film leading man to become a member of the Los Angeles Athletic Club.

Juanita Hansen will be cast by Director Otis Turner to again co-star with George Walsh. It will be both Mr. Turner's and Miss Hansen's second Fox feature.

William Garwood is gradually retiring from the actors' ranks and becoming known particularly as a director. He has just completed the direction of a two-reel picture, entitled "Daddy's Kid," with Lois Wilson and E. Brady in the chief roles.

Director Frank Lloyd has in his current Fox pictures an unusual set; it is that of an art gallery, and its paintings have been borrowed from a Los Angeles Art connoisseur.

Cleo Madison in a scene with Joe Martin, the Universal chimpansee, found opportunity to work an electric fan into the scene to allay the animal's suffering with the heat. That's the kind of a girl Cleo Madison is!

Charles Hill Mailes chose to make his home in a little bungalow which clings to the side of a mountain not far from Universal City, and has solved the problem of how to keep the thoroughbred dogs from injury by rattlesnakes, burrs and wild holly thorns. He has built a pest-proof runway in which to keep them.

J. Belasco, Universal juvenile leading man, and his cousin, Walter Belasco, are for the first time working together in a picture.

Alan Forrest demonstrated his right to be called an artist by his arrangement and design of the beautiful little home at Santa Barbara, which he presented to Anne Little when the latter became his bride a few weeks ago. 'Tis said the Little-Forest home is a most artistic one.

James L. Farley, character actor who was prominent in "The Girl and the Game" serial, is now working under Frank Lloyd's direction in a feature at the Fox Studio.

Edythe Sterling will appear with Tyrone Power in the feature film, "The Planters," which C. J. Warde will take to South America for production. Miss Sterling is an actress of experience, beauty, and much ability.

Hampton Del Ruthe states that the production of a successful comedy must possess the following ingredients: Fun all the way through, each scene must count and all situations and incidents must be logical. It is the last mentioned item, that of logic, that is so well understood by Mack Sennett and Mr. Del Ruthe, and which makes for the success of Keystones.

Tom Chatterton is now one of the fun makers in the Kolb and Dill comedies at the American studio.

Gilbert P. Hamilton, managing director of the Century Company, has left for New York with the eight-reel feature, "Inherited Passions," in which Dorothea Parles, Doris Baker, and other names of screen note appear. The picture is a powerful lesson on the drink evil.

Clarke Irvine, Los Angeles representative of the *Moving Picture World*, returned last week from a two weeks' vacation on a ranch in Northern California. Mr. Irvine is now deer hunting and promised the Screen Club a venison banquet in the event of his bagging a deer.

Irene Hunt Married

Irene Hunt, Universal leading woman, and Lester Scott, assistant to Oscar Apfel at the Fox studio, motored to San Diego ten days ago and were married. They spent their moneymoon at Coronado. The event was a surprise to their many friends, though the big friendship between the two was a matter of two years standing. Both possess charming and likable personalities and are popular in the film world of both East and West. They have taken a bungalow in Hollywood and promise to be the gayest of the colony's entertainers.

William Russell brought to various of his Los Angeles friends venison steaks from the mountains back of Santa Barbara in which he was fortunate enough to be one of the first to bag a deer at the opening of this season, Sept. 1.

Richard Stanton and his Fox company, headed by Alan Hale and Gretchen Hartman, are still at El Paso, Texas, working in the heat and the soldiers' camps in the making of a Mexican picture.

Grace Cunard has changed her address from her mountain home to that of the Hollywood Hotel for a few weeks in order to be nearer her work, the latter comprising at present the big effort to catch up on tardy reels, same being tardy, owing to the late illness of Francis Ford.

Director Rollin S. Sturgeon is vacationing in the California canyons where the fishing is good. Edgar Keller, also late of the Vitagraph Company, is with Mr. Sturgeon on the latter's outing, which has taken them into the Sequoia National Park.

At the American Film Studio

William Stowell was given a dinner at the Arlington one night last week by way of a farewell tribute to this popular young man, who is leaving the American Company.

Director Ed Sloman is one of the five directors now working at this studio. Mr. Sloman is directing "The Diamond From the Sky," sequel with William Russell in the leading role.

Frank Borzage is directing and playing the title role in the feature "Immediate Lee."

HE JUST HAD TO SEE THE FILMS

PATCHOGUE, L. I. (*Special*).—Hobbling along with the assistance of a cane, an aged woman, wearing a little old poke bonnet, shawl and spectacles, went up to the window of the Unique Theater just as the theater opened for the matinee. She fumbled in a bag and produced 15 cents and laid them on the glass shelf and received a ticket, which was passed to the proprietor, Nathan Goldstein, at the door. Still using the cane, the woman managed to reach a seat off to one side.

After the show was over and the spectators filed out, Mr. Goldstein noticed that the old woman walked with rather an elastic step and was minus the spectacles. Indeed, she looked anything but aged, despite the cane and ill-fitting garments. Mr. Goldstein investigated and the "feminine" visitor admitted that he was Jim Kearney, twelve years old, and that he just *had* to see a "motion picture show."

The infantile paralysis ban had banned him from the films for weeks.

Lasky Hollywood Studio, the Sixth of the Series, October 14

William C. Dowlan is directing Richard Bennett, Rena Rogers, and a capable supporting cast in Mr. Bennett's fourth and last picture.

James Kirkwood is making the final scenes of the Mary Miles Minter picture, which has Mary's sister, Margaret Shelby, in as equally important a role as Mary herself.

Then there is the Kolb and Dill Company, who also are on the last lap of their engagement at this studio, under the direction of Thomas Heffron.

At Universal City

Madame Schumann Heinck on her various visits to Los Angeles always finds time to visit this film plant. She enjoyed such an occasion last week in the company of President Carl Laemmle and Vice-President and General Manager H. O. Davis. The great diva sang "The Rosary" to an audience of more than fifteen hundred people.

J. Warren Kerrigan will be featured in William Parker's five reel adaptation of William McLeod Raines story "Pirates of Panama." Henry McRae will direct this feature.

Dorothy Phillips, Lon Chaney, and Vola Smith are working in the five reel feature "The Price of Silence" directed by Joseph DeGrasse. Ida May Parks is its author.

Male Havey wrote the two reel comedy "The Quick and the Dead" featuring Carter De Haven and with Margaret Whistler and Peggy Coudray as support.

Leah Baird plays the lead in E. Magnus Ingleton's story "The Better Woman" directed by Donald Macdonald. Lee Hill and Lois Wilson are Miss Baird's capable support.

Irene Hunt has the leading role in Director F. A. Kelsey's two reel drama "The Triple Cross." Jean Hersholtz plays opposite Miss Hunt.

Jack Cunningham, late of New York and the busy Leavitt Building in 46th Street, is making a name for himself as a director at this Studio. With Maxwell Ryder he is filming the one reel drama "Crooks."

Claire McDowell, Franklyn Farnum and Agnes Vernon are the principles in the five reel feature "In Love."

Marcia Moore, Ernie Shields, and Jane Bernoudy have the principal roles in the comedy "Lizzie's Waterloo" directed by P. C. Hartigan.

Jessie Arnold is being featured by Director Walter Morton in the two reel drama "The House of Cards."

Directors Send McQuarrie East

Director Murdock McQuarrie has left for New York as representative of the Directors' Association, which had its formation a little more than a year ago in Los Angeles.

Mr. McQuarrie's mission in New York will be to organize a branch of this association there. All the directors of note in the California Film Colony are members and dinner-meetings are held once a month. It has proved its worth to the various members within the past year and a like organization in New York will greatly advance the cause of directors generally.

Mr. McQuarrie was the Association's happy choice at the dinner-meeting of a week ago. He will make his headquarters at the Elks Club.

PUBLICITY AND THE FILM

McClure's Magazine for October presents an article, "Movies of the Future, a Review and a Prophecy," saying in part:

"Now, if it were possible to give the ordinary good five-reel drama, or feature, the same degree of publicity that is given to these serials, the man who produced it and the man who exhibited it would make so large a profit that they could afford to make and pay for better and better pictures. And, in that way, the real public demand for good drama in pictures would be satisfied. But a single photo-drama is a perishable quantity, it is here to-day and there to-morrow; and no matter how good it is and how big it is, the entire receipts from its production do not justify the producer in investing several hundred thousand dollars, as is often done with the serials, in educating the public as to the nature and subject matter of a single photoplay that cannot possibly earn for him the amount of money he would have to spend in advertising.

"All this sounds very commercial and technical, but it is true that the chief obstacles in the way of progress in the motion picture field to-day are commercial and technical ones. There is no doubt but that the motion picture public is tired of going to see plays they know nothing about, played by stars of questionable value; and there is no doubt that they would welcome some good way of finding out in advance just the kind of play and production they can expect. In other words, the public will welcome the advertised motion picture.

"It is in this belief that men and organizations of known standing, like the publishers of magazines and newspapers, are enlarging their activities to cover the motion picture field. These men know, or ought to know, what the public want in the way of entertainment. They know the value of high standards and editorial discrimination, and they can learn to apply these qualities as they have not yet been consistently applied to motion pictures. Moreover, they understand the value and technique of advertising, of telling the people the facts they want to know about the productions offered for their patronage.

"So it has remained for a publishing company entering the motion picture field to solve the commercial difficulties of advertising a feature play so that all the world can know whether it wants to see it, or not. For instance, a picture that is known as a McClure Picture is recognized at once as being up to the established McClure standard. The McClure name, backed by twenty-five years of book and magazine publishing, gives immediate age and prestige to McClure Pictures."

MARIN SAIS, "The Girl from 'Frisco," was really born in Marin County, near San Francisco. Hence, the first name.

THE NEW YORK SCREEN

BROADWAY.—Edna Goodrich in "The House of Lies."

EIGHTY-FIRST STREET THEATER.—Monday, Mae Marsh in "The Little Liar"; Thursday, Louise Glaum in "The Wolf Woman."

LIBERTY.—"Intolerance."

MAXINE ELLIOTT.—"Idle Wives."

NEW YORK.—Monday, "The Combat"; Tuesday, "The Shine Girl"; Wednesday, "Behind the Lines"; Thursday, "The Wolf Woman"; Friday, "The Dark Silences"; Saturday, "The Unwelcome Mother"; Sunday, "The Wheels of Justice."

PARK.—"Civilization."

RIALTO.—H. B. Warner in "The Vagabond Prince."

STRAND.—Valentine Grant in "The Daughter of MacGregor."

ON WESTERN TRIP

Word has been received from Huntly Gordon, Vitagraph player who is accompanied on his trip to California via Canada by Ralph W. Ince and Lucille Lee Stewart, also of the Greater Vitagraph Company, that the trio received a rousing reception at the Imperial Theater in Montreal, where they appeared in person.

The house holds 2,300, and the S. R. O. sign was displayed at both afternoon and evening performances. This being Mr. Gordon's old home, he was accorded a personal ovation.

The three may appear at one or two other theaters, where they have been especially importuned by the management, and where pictures directed by Mr. Ince and in which the others appear are presented.

Lucille Lee Stewart and Huntly Gordon played the leading roles in "His Wife's Good Name," a recent Vitagraph release directed by Ralph Ince. On their arrival in California, the three travelers will spend at least a week with Mr. Ince's mother in Hollywood. On the return trip they will stop over a few days in Chicago, where Vitagraph pictures featuring Miss Stewart and Mr. Gordon are favorite productions with the photoplaygoers.

WILL STAY IN FILMLAND

Despite numerous flattering offers to return to the legitimate stage, Alice Brady will remain in the screen world. Various producing managers, including her father, William A. Brady, have endeavored to persuade Miss Brady to return to the footlights, but all in vain. Mr. Brady was anxious to star his daughter in a new play by Owen Davis, but she declined.

POPE TO VIEW INCE FILM

From Thomas H. Ince's headquarters comes the report that Pope Benedict XV has expressed a desire to see "Civilization," with the intention of enlisting the picture's aid in his peace propaganda. Mr. Ince states that he will provide every facility for exhibition of the feature at the Vatican.

CHANGE IN ATHLETIC FILM RELEASE

The Selig Athletic Feature Film Service will, according to an announcement made by the company, be released on the Kleine-Edison-Selig-Essanay programme. The new arrangement went into effect on Sept. 16.

The films in question are unique, in that they are the only pictures on the market presenting the athletic stars of the world in various lines of sport. Frank Gotch and Joe Stecher, the wrestling leaders; Jess Willard, heavyweight boxing champion, and representatives of the golfing links, billiards, aquatic, tennis, and baseball players are included.

ELECT N. J. BAUMER

N. J. Baumer was elected vice-president of the Rothacker Film Manufacturing Company, of Chicago, on Sept. 13. Mr. Baumer has for several years been president of the Matzene studios, and still retains that position. He first marketed the Pathescope in the Central West, being organizer and director of the Pathescope Company, of Chicago, which he recently sold out. The Rothacker Company has opened a new downtown office, which is located at Suite 2?, Auditorium Building, formerly occupied by the Chicago Opera Company.

NOW "THE VITAGRAPH FAMILY"

Commencing with the issue of Sept. 9 "The Big Four Family" is now known as "The Vitagraph Family." It is published weekly for and by the co-workers of the Greater Vitagraph and in the interests of good service to exhibitors.

In the issue of Sept. 9, Albert E. Smith, Greater Vitagraph's president, issued a broadside in forceful style.

PARAMOUNT
IS BUILT ON HUMAN NATURE; OTHERS REST ON HUMAN WHIM

"HITCH YOUR WAGON TO A STAR," was good advice until Paramount came along and changed it to read:

"Hitch your wagon to *a hundred* stars!"

The exhibitor who is in business for to-day, tomorrow, next year and for ten years *must not gamble*—his business must be built staunchly on human nature *as it is*, and not as some theorist *says* it is.

FAMOUS PLAYERS, LASKY, MOROSCO, PALLAS PICTURES MAKE UP THE INCOMPARABLE PARAMOUNT PROGRAM

The Paramount idea is right, is sound, is lasting. The success of the greatest talking machine company in the world *proves it!* The success of the greatest vaudeville enterprise in the world *proves it!* The success of *five thousand* Paramount Exhibitors *proves it!*

"Hitch your wagon to a star"—but be prepared to *fall* when that star *sets!*

Hitch your wagon to *a hundred* stars—give your public the complete Paramount Program—and you'll build a business not for to-day, or tomorrow, but for the years to come.

SEPTEMBER, OCTOBER AND NOVEMBER RELEASES

Pallas	Parson of Panamint	Dustin Farnum
Lasky	Big Sister	Mae Murray
Famous	Reward of Patience	Louise Huff
Morosco	House of Lies	Edna Goodrich
Lasky	The Storm	Blanche Sweet
Famous	Ashes of Embers	Pauline Frederick
Famous	Quest of Life	Maurice & Walton
Lasky	Anton the Terrible	Roberts & King
Morosco	Intrigue	Lenore Ulrich
Famous	Jean of the Heather	Valentine Grant
Famous	Rainbow Princess	Ann Pennington
Pallas	Miss Nancy	Vivian Martin
Lasky	Witchcraft	Fannie Ward
Famous	The Kiss	Moore & Courtot
Lasky	The Lash	Marie Doro
Famous	Seventeen	Huff & Pic'ford
Lasky	Miss Bigamist	Marguerite Clark
Lasky	Unprotected	Blanche Sweet
Lasky	Soul of Kuri San	Sessue Hayakawa
Pallas	Son of Erin	Dustin Farnum
Famous	Princess Zim Zim	Mae Murray
Famous	The Blemish	Pauline Frederick
Lasky	Heir to the Hoorah	Meighan & King
Lasky	The Yellow Pawn	Ridgely & Reid
Famous	Martyrdom of Phillip Strong	All Star Cast
Lasky	The Years of the Locust	Fannie Ward

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
"Greatest Stars on Earth"

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LOS ANGELES

The New $20,000 Concern

"The Motion Picture Electric and Equipment Corporation"

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Management, Publicity, Financing, Books and Plays

"ADVANCING WITH THE INDUSTRY"

BUSY PARAMOUNT WEEK

The Paramount programme for the week of Oct. 2 will be featured by the return to the screen of Lenore Ulrich, who will be seen in "Intrigue," her first Morosco production of the season. The other feature of the week will be "The Daughter of MacGregor," a Scotch character photodrama produced by the Famous Players with Valentine Grant in the title-role.

Miss Ulrich will be seen this season in three productions. "Intrigue" is the first of the trio.

Paramount's small features consist of four single reels, these including the thirty-fourth edition of the Paramount Pictographs, the magazine-in-the-screen, a Paramount-Burton Holmes Travel Picture, the Paramount-Bray cartoon, "O. U. Rooster," by C. L. Glackens, and a Paramount comedy produced by the United States Picture Corporation, "Nearly a Deserter."

Paramount's magazine-on-the-screen contains four interesting subjects, presenting the first of the "Safety First" pictures, "What Became of the Spinning Wheel," "How the Great Lake Freighters Are Handled," presenting the methods of loading a 600-foot steamer in twenty minutes, and "The Four-Footed Aristocrats," showing the eugenic breeding of cats and dogs.

The Paramount-Burton Holmes Travel-Pictures, "A Scotch-Irish Reel," presents a trip through Scotland and Ireland.

"Nearly a Deserter" is the first single-reel Paramount comedy to be released by this distributing organization since its inception two years ago. It was produced by the United States Picture Corporation, and tells a story of how a tramp endeavored to gain a fifty-dollar reward by passing a "pal" off for an army deserter, only to be caught in his attempt, during the interim of which many unique complications arise.

COMING WORLD FILMS

World Film Director Emile Chautard has been spending several days in Washington, D. C., with Doris Kenyon, Gerda Holmes, Frederick Truesdell, and Ralph Delmore, principal members of the cast supporting Robert Warwick in "The Man Who Forgot."

Gail Kane, Arthur Ashley, and twenty other players in "The Man She Married," a new World-Brady photoplay in the making, were the guests of Peter Winchester Rouss one day last week on board his yacht *Winchester*, said to be the fastest privately owned vessel afloat. Scenes were taken in the vicinity of the Seawanhaka Yacht Club.

Holbrook Blinn is said to give an unusual performance of the principal male character in "The Hidden Scar," a forthcoming World-Brady picture, in which he is starred with Ethel Clayton. In this play Mr. Blinn assumes the role of an agnostic who actively practises the Christian virtues, which others merely preach.

MISS GALE ON TOUR

Margaret Gale, featured in the "Yellow Menace" serial, recently paid a visit to the Concourse Theater, controlled by Lee A. Ochs, and made a speech to the assembled patrons, in which she described her exciting experiences during the making of the film. Miss Gale has gone to Fall River to visit several of the larger picture houses in Boston territory. As soon as she finishes her New England tour, she will visit other exchanges and make short addresses at the more important theaters, including "The Yellow Menace."

KOLB AND DILL are about to start a film version of their stage vehicle, "Lonesome Town."

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

***Our readers are invited to correspond with Mr. Wright.*—ED.**

The real experiences of photoplay writers cannot but be beneficial to others seeking success in similar work and we are always pleased to have these, who have had experiences, rehearse them for the aid of others. By request we are keeping this writer's name secret and have slightly changed his letter here and there, but it is interesting stuff withal and well worth perusal: "In 1913 I wrote a story—one of my first originals—of the invention of an instrument of war which is stolen from the inventor, and only returned after the hero and heroine had gone through some thrilling adventures. Love interest, of course, plus adventure. I thought it a dandy! I had a friend from home who was one of the writers for a motion picture company. As I had been entertained in his home, known him from childhood, we belonged to the same club, I thought him a good friend. So I sent him this brain-child of mine, which was promptly returned with a rejection slip. Later on, however, he wrote me, asking that I submit it again, that it had not received the proper consideration before—he had been so busy, etc. So I sent it back in high hopes. After a little longer time it was again returned 'with sorrow.' Eighteen months later I read *my* story—basic plot—in an 'ad' extolling the virtues of this thrilling picture soon to be released. I saw the picture here at home and came away 'as sore as a boil.' It was *my* basic plot, padded out, for which my erstwhile friend and a fellow pirate got money, credit on the screen, and much advertisement, and *I* got nothing—and I had created the story. And the villain in the play—the fellow who gets it in the neck, he even bore my first name! I wrote asking for an explanation and saying I was getting my papers ready to file suit against him. Then he said I was ungrateful, etc., that if I 'understood the circumstances' I would not feel as I did. But the only circumstances I can see are that his story came out eighteen months after he had read my story—and had it twice! He says now, I understand, that he 'read so many stories' that they got mixed in his brain. But that does not explain to me his use of my story and my name—there must have been at least a subconscious connection between them. Since then there have been released many stories under the general description of 'preparedness propaganda.' I claim (to myself) to have started this phase of the picture industry—but I get neither fame or money. This same man told me, with great gusto, a story he was writing for a famous movie star—and he was telling me another story I had written and submitted to him—and on which his only criticism was submitted to me on it's return as follows: 'Any man who would act so would be a damphool.' That is, when I wrote it—but when *he* wrote it—ah, that is another story! Another cog meshed wrongly in his brain, I reckon. . . . I have stopped sending stories to him!" This letter is interesting as showing the experiences of photoplay writers and how far the "plot-stealing" bug will carry one.

Back in the Harness

Captain Leslie T. Peacocke is again at his editorial desk in the editorial offices of the California Motion Picture Corporation, after a month spent in a hospital. In a letter this well known author says: "I read your interesting columns every week and enjoy them. I am sorry that this company offers little hope to free lance writers; but we are only doing adaptations of books and plays, and an occasional original story of my own, and, as we have only one producing company working at present, there is not much chance of our increasing our output; but the company is contemplating doing some short reel comedies and Western dramas in the near future, and then there will be a fair market for free-lance writers, I hope. I will let you know immediately when to advise your readers, and hope it will be very soon. But right now they are only wasting stamps to submit material here. I have to return several dozen scripts every day, and I will consider it a favor if you will let your readers know that this company is not, as yet, in the market for any photoplays whatever."

Where Ignorance Is Bliss

Robert Von Saxmar hands us "herewith a little article that tells its own tale." He assures us he is not a scenario editor and that he has had more scripts rejected than accepted but that he cannot acquiesce in Mr. Pollock's views—but on with the article: "To attempt a Shavistic epigram: The serious of life per se, is very trivial—sometimes. (By all, it must be understood that this is *not* a paraphrase of G. B. S., only a synthetic *stylic* effort.) Now that we have succeeded in getting that involved statement into the hands of an unsuspecting editor, it behooves us to resolve ourselves into that whence we came (the low-brow-ism), and to see things with our undeveloped mental vision. Sometime ago, in a periodical devoted to the grind and mind of the film makers and their cohorts, appeared an article by one of our well-known writers, in which he unblushingly deplored the mental status of scenario editors. According to this writer whom, heretofore, we suspected of intelligence, scenario editors are non com. This is a sweeping statement; and it would be very serious if it were not for the fact that the author of it takes himself too seriously, thus proving by the law of Shavian paradoxes that his plaint may be trivial—or, he may not have the right make of drum to 'beat in front of his own booth.' Editors of scenarios needeth not commendation: neither do they warrant condemnation. Their field has many nettles, the most prolific of which secure sustenance from the soil of hyper-criticism—the ground whence comes Ignorance (technical). The writer does not accuse Mr. Pollock of delayed mentality; neither does he superimpose upon his bread and butter totem the figuration of a supine sycophant, caring not for things which negate the monetary; and, also the writer excludes the possibility of Mr. Pollock, within himself, being a "we-regret-we-cannot-find-it-available-for-our-present-needs" victim.

Lo, The Poor Editor!

"The poor editor," continued Mr. Von Saxmar, "Mr. and Mrs. Friend expect him to jeopardize his ham-and-. He has to be a 'piker' (whatever it means), with his company or with his friends—or with the writer whose ego dares not function with a rice bowl and a contracted tummy. The writer is a free lance, except for his wife. He (the writer), too, has had his stuff rejected, despite the fact that he thinks he is the daddy of all movie script writers. (Not *egotism*, a fact.) The writer has had good treatment from every editor to whom he has sent an infliction. The Universal Film Co., also the Morosco-Pallas Co., have been just, if not extravagant, in their readings. Some cuss, ages ago, stated that the person in the writing game belongs mentally to the oldest profession in the world. May it not be so, if we of modern days attempt to hurl the javelin into the man behind the desk who dares tell us our 'coin' is not acceptable to his master's needs? If we know the game we remain silent, knowing that we eventually will find the source through which we can picture our thoughts; but if we do not know that all motion picture concerns see things from a different monetary angle—irrespective of out mental potentiality—then we can understand why the title of this article was selected, although it does not seem to have any bearing on the subject of Mr. Pollock's article in a movie magazine of a month or two ago."

LOEW BOOKS "STAIN MYSTERY"

Marcus Loew has booked "The Crimson Stain Mystery" serial and presented it for the first time in Greater New York on Thursday, Sept. 21. The contracts were closed with Edward Saunders, manager of the New York Metro Exchange, through which Mr. Loew will book the picture.

"The Crimson Stain Mystery" is being presented by Consolidated Film Corporation, a new company in the field.

MISS MARIAN SWAYNE,
Featured in Arrow Special Productions.

OPEN CANADA EXCHANGE

Arrangements Made by Artcraft Company to Handle Pickford Productions in the Dominion

A central distributing office for Canada has been opened by the Artcraft Pictures Corporation at 12 Queen Street, Toronto, for the purpose of handling the new Mary Pickford productions in the Dominion. Announcement of the company's Canadian representative's name will be made in the near future.

This virtually completes the organization of the company's exchanges, rapid progress having been made in the Rocky Mountain and Pacific Coast territory. C. M. Simmons will be the San Francisco manager, and, assisted by Mr. Kane, cover California, Nevada, and Arizona. The Denver office in Denver at 1440 Welton Street is in charge of T. Y. Henry, who will distribute the Pickford pictures in Colorado, Utah, New Mexico, Wyoming, and part of Nebraska on the Western border. In Seattle, H. G. Rosebaum will attend to Washington, Oregon, Idaho, and Montana territory. As originally announced, the Chicago and Minneapolis exchanges will run under the guardianship of Max Goldstine, who makes his headquarters in the Windy City. Goldstine has selected Ben E. Drum to manage the Minneapolis branch.

Walter E. Greene, president of Artcraft, reports the closing of a large number of contracts for the Pickford productions in many prominent theaters throughout the country. Charles Goetz, assistant manager of the New York exchange, spent all last week in Western New York, closing bookings on the mass of applications from that section.

TO PRODUCE WESTERN DRAMAS

H. B. Dudley, president and general manager of the Dudley Picture Manufacturing Company, has made arrangements with the Unity Sales Corporation to release the features produced by his company.

The Dudley Motion Picture Manufacturing Company is a newly formed organization, and will specialize in Western dramas. The first two features are entitled "Humanizing Mr. Winsby" and "The Land Just Over Yonder," both picturized from stories by Peter B. Kyne, which have appeared in the *Saturday Evening Post*. The Dudley Motion Picture Manufacturing Company will produce one five or six reel feature each month, and these will form a regular release on the Unity programme.

Mr. Dudley's last big picture prior to the forming of his company was "Panama and the Canal from an Aeroplane." This picture caused comment, owing to the fact that the Government objected to some of the scenes showing the United States fortifications at Panama.

Mr. Dudley is enthusiastic over his new plans for the distributing of his pictures, and believes that by specializing in Peter B. Kyne's stories he can produce features that will have a tremendous popular appeal. "It will be our aim," said Mr. Dudley, "to produce feature pictures that have behind them a strong story and plots full of red-blooded action. We have engaged capable companies of actors, who will be able to handle their parts successfully and put all of the necessary power into the telling of the story on the screen. We believe that the story of the picture is more important than the star, and we propose to give the public what we believe it wants—a good strong picture made from a well-written story with a good plot. We know that we can rely on Mr. Kyne to furnish us with the strongest possible stories of Western life, and we haven't the least doubt that the pictures we produce from his stories will appeal to the picture loving public."

Richard C. Travers and Marguerite Clayton are starting work at the Essanay studios in a new two-reel production, "Borrowed Sunshine."

DIXON FILM IN RUSSIA

Arrangements Completed for Showing "The Fall of a Nation" at Petrograd

Arrangements have been made to exhibit "The Fall of a Nation" within the European war zone, Thomas Dixon having scheduled a showing of the spectacle at Petrograd, Russia, during the first week in November. This will be followed by the distribution of ten prints throughout the Czar's empire. The production left New York for Russia September 18. Another production of the Dixon picture is booked for early shipment to Australia. The manager in charge of the film destined for the Antipodes will probably be Jordon Dixon, the playwright's son.

With the Spanish production, which opened for a tryout in a Buenos Aires suburban theater on September 15; the Portuguese production which goes on in Rio Janeiro about the same time; new productions now preparing for France and Italy, and the fifty prints released by the V. L. S. E. throughout the United States and Canada, "The Fall of a Nation" will probably have a record world-circulation.

SELIG SHIFTS RELEASES

Selig bookings in General Film service for the week of Oct. 9 have been shifted. "Converging Paths," a two-reel drama of unusual worth, will be released on Monday, Oct. 9. This film will take the place of "The Temptation of Adam," formerly announced for Oct. 9. On Saturday, Oct. 14, the Western drama, "A Mistake in Rustlers," will be released. It is said to be an exciting drama of the West, with Tom Mix in the leading role.

MILLER IN FLORIDA PRODUCTION

Walter Miller, who first gained pominence in Biograph pictures, is said to appear to good advantage in the Florida Feature Film Company's second five-reel production, "The Toll of Justice."

In "The Toll of Justice" Mr. Miller is supported by Irva Ross, whose work attracted attention in the Florida Feature Film Company's first offering, "The Human Orchid."

The new feature will be ready for release in a week or ten days.

FILM REVIEWS

THE "SCARLET RUNNER"

"The Jacobean House"

Fifth Episode of the "Scarlet Runner" Series. Produced by Vitagraph Under Direction of Wallie Van and William P. S. Earle. For Release on V. L. S. E. Programme, Oct. 30. Featuring Earle Williams, Zena Keefe, Walter McGrail, Josephine Earle, and Harold Forshay.

The adventures of Christopher Race, as portrayed by Earle Williams and his famous automobile, continue to furnish sensational thrills and cleverly constructed plots for the furtherance of this unique series in public favor. It would be difficult to cast a vote in praise of any one episode over another, so well balanced and directed are these unique stories. As in preceding episodes, the photography is of uniform excellence; and rapid action, as well as good work by the casts, combine to rank these films with the best of Vitagraph's contributions to the screen.

Following his chase of Dame Fortune in the wonder-working car, Christopher is summoned to find out how and why certain robberies are being successfully engineered in an old Jacobean house used as a hotel. He discovers a secret passage in the walls, finds the spot where the thieves deposit their loot, and brings his mission to a triumphant conclusion.

"The Mysterious Motor Car"

Sixth Episode of "The Scarlet Runner" Series, Produced by Vitagraph. For Release on V. L. S. E. Programme November 6. Featuring Earle Williams, Raymond Walburn, Betty Howe, and Nellie Anderson.

Christopher Race, making a trip along the beach in his car, sees a deserted automobile standing in the surf. He brings it ashore. At the police station he learns that a car, similar to the one he hauled ashore, had been standing empty on a country road. He traces the course of the latter machine to the beach, and is satisfied that it was the one he found. A newspaper engages him to clear up the mystery, which he does, proving the affair to be the result of a quarrel between lovers.

"The Red-Whiskered Man"

Seventh Episode of "The Scarlet Runner" Series, Produced by Vitagraph. For Release on V. L. S. E. Programme November 13. Featuring Earle Williams, Arthur Robinson, Billie Billings, Thomas R. Mills, and Alexander Kyle.

In this episode Christopher Race and the Scarlet Runner figure in the saiving of a valuable diamond from the hands of a number of jewel thieves. Plot and counter-plot follow in swift succession, and Race again becomes the Nemesis of the forces of evil. In the end the crooks meet with complete defeat, and the diamond remains in the possession of its rightful owner.

P.

Corbin Shields, a theater owner and newspaper man well known in the South, recently accepted a position with George M. Mann, manager of Paramount's Washington Exchange, as head of the publicity department.

TRIANGLE PLAYS

Releases for Week of September 24th

TRIANGLE-FINE ARTS

LILLIAN GISH in "Diane of the Follies"

As a modern picture of the stage and matrimony this latest TRIANGLE PLAY is sure to arouse considerable enthusiasm. Men will enjoy it. Women will love it, for among other things 67 beautiful gowns of the very latest fashion are displayed to say nothing of the $75,000 worth of jewels worn by Miss Gish.

TRIANGLE-KAY BEE

W. S. HART in "The Dawn-Maker"

This week exhibitors are again offered the opportunity of presenting that premier star, W. S. Hart, in a big virile story of the great Northwest—the story of a quarter-breed Indian who fell in love with a white girl. Hart's characterization of the typical American Indian is a piece of work that will long be remembered.

TRIANGLE-KEYSTONE

You appreciate that a program to be well balanced—to give the maximum amount of entertainment—must contain good comedies. For years Keystone Comedies have been universally declared the master laugh-makers.

"With a Triangle Play Your House will Pay"

ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon

In Preparation—"LITTLE COMRADE," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

BURTON KING

DIRECTING

MME. PETROVA

ADELE LANE

Address care DRAMATIC MIRROR

NILES WELCH

FEATURE LEAD

EDWARD JOSÉ

ASTRA—PATHÉ

Metro

DIRECTION WM. CHRISTY CABANNE

SNAP SHOTS

Those private invitation advance showings of film features at Broadway theaters in the morning are becoming quite a popular form of entertainment. "Blind Justice," the Dansk Biograf Company's photoplay was shown at the Strand the other day, a large crowd witnessed the performance, which included many leading lights of the stage and screen. But it was not only the "profession" that was in evidence. As Press Agent Goldfrap said, "One could hardly believe that so many familiar faces of the Great White Way would appear under the sunlight rays instead of the electric glare." Perhaps some day an enterprising promoter will endeavor to cater to motion picture patrons who want their films served up immediately after breakfast.

Among those present was Valentine Grant. Miss Grant's brunette beauty was much in evidence in the leading role of "The Innocent Lie," and this week she appears as a Scotch lassie at the Strand. Sidney Olcott, her director, held a group of admirers under a Celtic spell as he related various anecdotes dealing with the experiences of his leading lady and himself during their recent journey through the Emerald Isle.

It's you have the gift of the tongue, Sidney,
And sure 'tis quite plain to me
You hail from the green little island,
So far away over the sea,
With the Blarney Stone you are acquainted,
I'm willin' to wager it's true,
As' there's more than a passing suspicion,
That Miss Valentine kissed the same, too.

Pauline Frederick, who is waiting for her next script, and Marguerite Clark, who has been vacationing for several weeks, met by chance before a set in which Louise Huff was weeping copiously for the benefit of her next Famous Players picture. It was a superb day, the kind that makes staying indoors a positive crime.

"It is such a lovely day I think I shall run down to Long Beach in my car," remarked Marguerite.

"How nice," rejoined Miss Frederick, "I am off to Mountain Lakes. I'm so glad I am not working on such a perfect day."

Whereupon Miss Huff, overhearing the conversation, groaned and wept real convincing briny tears.

The news that "Doc" Wilson is back at the old stand, dealing out Strand publicity, was received with hoarse yells of satisfaction by his rough-neck friends, and decorous smiles by his society acquaintances. Al Jones went into training immediately upon hearing of the return of the temporarily lost one. "Doc" has the advantage of reach, height and weight over his associate, but such is the bulldog prowess of the smaller man that all of their past scraps resulted in draw decisions.

We may expect some wondrous tales shot
into daily print,
Now that the "Doc's" turned loose again
and writing without stint,
Though news be scarce, the Wilsonite will
grind out as of yore,
Sufficient grist to fill the mill as oft be did
before.

We are greatly cheered to learn that half of the members of the California Vitagraph Company are in the hospital as a result of the strenuous stunts they were required to perform during the production of the script, entitled "Last Man." William Duncan and Jack Mower, it appears, were the chief sufferers. Duncan slid over a precipice with Mary Anderson clinging to his neck at the end of a rope, and as the line slid through his hands the members in question were cut to the bone. Mower had to fall from a running horse, and as the first experiment did not satisfy Director Wolbert, he had to repeat three times, with the result that he is a mass of bruises from head to heel. There were other accidents too numerous to mention, but enough has been given publicity to show that our screen heroes are willing to sacrifice themselves in the cause of "Art for art's sake."

Under the heading, "Theda Bara Tells How to Acquire Grace on the Screen," there comes a communication from Fox headquarters in which the vampire lady is quoted as advocating Greek dancing to that end. This is a really fortunate discovery, so far as Miss Bara is concerned.

Mrs. Vernon Castle, star of the International Film Service's preparedness serial, has lost a gold emblem of the British Royal Flying Corps, of which her husband is a member. It disappeared at Newport, and the police of that burg are busily engaged in hunting for a clue to the treasure. Meanwhile, there are tears of thankfulness shed in many quarters because the report of Vernon having perished while on active service has proved false. Judged from a publicity angle, however, the yarn wasn't such bad stuff.

Anita Stewart, who recently recovered from a severe attack of typhoid fever, is enjoying a much-needed vacation in the mountains. She is expected to return next week and resume work on the Vitagraph feature, "The Girl Phillipa," in which she was rehearsing when taken ill. The news of Miss Stewart's restoration to health will be received joyfully by screen patrons from coast to coast. Her beauty and talents have made this dainty star one of the most popular performers in the profession, and her name a household word wherever the films hold sway.

At first sight it looked like a parrot yarn, bearing as it did the significant title "Blanche Sweet Talks on Perch." Further perusal revealed the fact that the Lasky star, when engaged in rehearsing "The Storm" at a mountain lake in the Sierra Nevada wilderness, devoted herself to angling for finny beauties. After four days of strenuous effort Miss Sweet succeeded in catching one perch, which she sent to the city to be stuffed as a memento of her piscatorial prowess.

Frogs were needed for use in a forthcoming picture starring Mabel Normand. Assistant director Edward Biby tried to get them in Los Angeles, but failed. So taking his pal, Shorty, the pair set forth for a jungle on the outskirts of the city. They worked painfully through the heavy growth toward a hidden pool, feeling like a couple of African big game hunters. Suddenly an enormous elephant appeared, followed by a second, waving their trunks threateningly. The intrepid frog hunters yelled and ran, when just as they reached the shores of the pool, a couple of almost naked savages armed with spears dashed forward. "Cannibals," howled Biby, and fell prostrate. A heavy hand grasped his shoulder, and as he turned to beg for mercy he beheld the familiar features of an old acquaintance whom it appeared was engaged in directing a company "shooting" jungle stuff for Bostock's. Explanations followed and Biby and his mate breathed easily once again. But the incident still rankles in the breasts of the frog-chasers, and they preserve a glum silence whenever their studio companions refer to the adventure.

Bryant Washburn has high hopes of soon being able to walk. Quite frequently he quits crawling around and assumes an erect position, a pose which he holds several seconds before going on all-fours again. This news item may astonish admirers of the Essanay leading man, who have never doubted his locomotive powers, but the mystery clears up when it is explained that Bryant Junior, aged twelve months, is referred to.

Jack Noble, directing Lionel Barrymore in Metro's "five-act feature "The Brand of Cowardice," has appointed Fred Sittenham his assistant. Such is the reward of valor.

No longer does Alice Brady and the company supporting her in "Bought and Paid For" have to look forward to the horror of arising from their respective couches at an unearthly hour in order to reach the Paragon studio at 8 A. M. For director Harley Knoles has made a shift in working time. Now the company members report at eight in the evening and finish anywhere from four to seven in the morning. Yet be it known that Mr. Knoles was not moved to this step by the early morning sufferings of his aggregation. His motto being "strictly business," he saw that by making the change he could have the studio all to himself and company. This fact is mentioned lest the director should be suspected of waxing too tender-hearted.

According to Ann Pennington, Harry Lee and some of the members of the Rainbow Princess company, J. Searle Dawley, who is directing the production for the Famous Players company, is too much of a stickler for details. When the company was in Tarrytown staging circus scenes with a real circus engaged for the work, there was a legal mix-up concerning the permits involved. As a result Lee and another actor were haled to court. When Dawley arrived at the courthouse to render first aid, he was struck with the idea that it was exactly the type of setting needed for the picture. He obtained permission to photograph the interior of the courthouse and jail, and had settings constructed at the studio from the photographs. When the company found themselves again entering the court, it was only by exercising great tact that Dawley managed to restrain Lee and his companion in former misfortune from bolting out of the door.

Even the august head of the nation can be lured into giving a helping hand to the films if you only know how to go about it. When the notification ceremony took place at Long Branch recently, Director Emile Chautard succeeded in having his camera men produce the event from every angle and incorporated it into a big scene. So it follows that President Wilson will be seen in one of the episodes of "The Man who Forgot," a future World-Brady photoplay in which Robert Warwick plays the leading role. Much of the action takes place in Washington, where the company is now rehearsing.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER.	PLAY.	STAR.
Sept. 14	Morosco	The House of Lies	Edna Goodrich
Sept. 18	Lasky	The Storm	Blanche Sweet
Sept. 21	Famous	Ashes of Embers	Pauline Frederick
Sept. 25	Famous	The Quest of Life	Maurice and Florence Walton
Sept. 28	Lasky	Anton the Terrible	Theodore Roberts & Anita King
Oct. 2	Morosco	Intrigue	Lenore Ulrich
Oct. 5	Famous	Daughter of MacGregor	Valentine Grant
Oct. 9	Famous	The Rainbow Princess	Ann Pennington
Oct. 12	Pallas	Miss Nancy	Vivian Martin
Oct. 16	Lasky	Witchcraft	Fannie Ward
Oct. 19	Famous	The Kiss	Owen Moore and Marguerite Cour
Oct. 23	Lasky	The Lash	Marie Doro

PATHE "GOLD ROOSTER" FEATURES.

Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Wharton	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Dubrey McHale
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Popular Plays and Players	The Girl with the Green Eyes	Katherine Kaelred and Julian L'Estrange
Balboa	A Matrimonial Martyr	Ruth Roland
Marstore	The Shadow of Her Past	Lina Cavalieri and Lucien Muratore
Thanhouser	The Fugitive	Florence LaBadie
Popular Plays and Players	The Girl with the Green Eyes	Geraldine O'Brien and Thurlow Bergen
Thanhouser	The Shine Girl	Gladys Hulette

V-L-S-E INC.

Sept. 18	Vitagraph	The Combat	Anita Stewart
Sept. 18		The Fall of a Nation	
Sept. 25	Vitagraph	The Chattel	E. H. Sothern, Peggy Hyland

Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, 27, Dec. 4, 11, 18 "The Scarlet Runner" Serial, Vitagraph. Earl Williams

WORLD PICTURES.

Sept. 18	Brady	Friday the 13th	Robert Warwick
Sept. 25	World	The Dark Silence	Clara Kimball Young
Oct. 2	Brady	The Revolt	Frances Nelson and Arthur Ashley
Oct. 9	Brady	The Gilded Cage	Alice Brady
Oct. 16	Brady	The Man Who Stood Still	Lew Fields
Oct. 23	Brady	The Hidden Scar	Ethel Clayton and Holbrook Blynn

BLUEBIRD PHOTOPLAYS, INC., RELEASES

Sept. 18 Behind the Lines. Edith Johnson, Harry Carey and Marc Fenton.
Sept. 25 The Evil Women Do. Elsie Jane Wilson and Francella Billington.
Oct. 2 Wanted, A Home. Mary MacLaren.
Oct. 9 The Chalice of Sorrow. Cleo Madison.
Oct. 16 The Social Buccaneer. Louise Lovely, J. Warren Kerrigan.

TRIANGLE FILM CORPORATION.

Sept. 17 (Fine Arts) The Little Liar. Mae Marsh and Robert Harron.
Sept. 17 (Ince) The Wolf Woman. Louise Glaum and Charles Ray.
Sept. 24 (Fine Arts) Diane of the Follies. Lillian Gish.
Sept. 24 (Ince) The Dawn Maker. William S. Hart.

METRO RELEASES

Sept. 18—Rolfe—The Wheel of the Law—Emily Stevens.
Sept. 25—Rolfe—The Dawn of Love—Mabel Taliaferro.
Oct. 2—Columbia—Life's Shadow—William Nigh. Irene Howley.
Oct. 9—Popular—The Iron Woman—Nance O'Neill.
Oct. 16—Quality—A Diplomatic Romance—Frances Bushman, Beverly Bayne.
Oct. 23—Columbia—The Gates of Eden—Viola Dana.

GENERAL FILM RELEASES

Monday, Sept. 25.
(Bio. Reissue) The Sunbeam. Dr.
(Selig) The Power of the Cross. Dr.
(Selig) The Selig-Tribune No. 77, 1916. Top.
(Vita.) Getting By. Com.

Tuesday, Sept. 26.
(Bio. Reissue) The Wedding Gown. 2 R. Dr.
(Ess.) Peter, the Hermit. 2 R. Com.-Dr.
(Kalem) Bumping the Bumps. Com.

Wednesday, Sept. 27.
(Ess.) Dreamy Dud. Cartoon-Com.
(Kalem) A Battle In the Dark. "Girl from 'Frisco." 2 R. Dr.
(Vim Feature Com.) Artistic Atmosphere. Com.

Thursday, Sept. 28.
(Selig) The Selig-Tribune No. 78 1916. Top.
(Vim) The Reformer. Com.

Friday, Sept. 29.
(Knickerbocker Star Feature) For the Governor's Chair. 3 R. Dr.
(Kalem) Rival Artists. Com.
(Vim) Tangled Ties. Com.
(Vita.) She Who Laughs. Com.

Saturday, Sept. 30.
(Ess.) Twin Fates. 3 R. Dr.
(Kalem) "The Death Swing." "Hazards of Helen." Railroad Series. Dr.
(Selig) The Raiders. Dr.

UNIVERSAL FILM RELEASES

Sunday, Sept. 24.
(Rex) To Another Woman. 2 R. Dr.
(Imp) A Desperate Remedy. Com.-Dr.

Monday, Sept. 25.
(Red Feather) If My Country Should Call. 5 R. Dr.
(Nestor) Model 46. Com.
(Univ. Special Feature) A Hero by Proxy. "Timothy Dobbs—That's Me" Series. 2 R. Com.
(Univ. Special Feature) Liberty. "Liberty's Sacrifice." 2 R. Dr.

Tuesday, Sept. 26.
(Gold Seal) Husks of Love. 3 R. Dr.

Wednesday, Sept. 27.
(L-Ko) A Surgeon's Revenge. 2 R. Com.
(Univ. Animated Weekly) Top.

Thursday, Sept. 28.
(Big U) The Lie Sublime. 2 R. Dr.
(Powers) Behind the Scenes in Japan as Seen by Dr. Dorsey. Edu.

Friday, Sept. 29.
(Big U) The Shadow Sinister. Dr.

Saturday, Sept. 30.
(Bison) A Jungle Hero. 2 R. Dr.
(Joker) The Inspector's Double. Com.

MUTUAL FILM RELEASES

Sunday, Sept. 24.
(Gaumont) Reel Life (Mutual Film Magazine)
(Vogue) Paste and Politics. 2 R. Com.

Monday, Sept. 25.
(Mutual Star Productions) The Manager of the B. & A. Signal. 5 R. Dr.
(Mutual Star Productions) The Torch Bearer. Amer. 5 R. Dr.

Tuesday, Sept. 26.
(Beauty) The Deacon's Card. Com.

Wednesday, Sept. 27.
(Mutual) Mutual Weekly. Top.
(Gaumont) See America First. Scenic.
Kartoon Komics. Cartoon.

Thursday, Sept. 28.
(Gaumont) Fantomas No. 4. "The Crook Detective." 3 R. Dr.

Friday, Sept. 29.
(Than.) The Black Terror. 2 R. Dr.
(Cub) Catching that Burglar. Com.

Saturday, Sept. 30.
(Cub) Foiled. 2 R. Com.

PATHE EXCHANGE

Week of Sept. 24

Grip of Evil, No. 11. Mammon and Moloch. Dr.
Broken Lives. Dr.
Jailed. Com.
Saint, Devil and Woman.
Pathe News, Nos. 78 and 79.

Wallace M. Powers and Wells Hawks are handling the publicity work for the new Mary Pickford Corporation. And thereby hangs a tale. The other day little Mary entered the building at 729 Fifth Avenue, where the organization is stationed. Not knowing what floor to get off at, she wandered all over the edifice. Finally, at the sixth floor she encountered Mr. Powers. "Where are my offices," she demanded pathetically. Powers took her down to the desired spot and showed her three doors with "Mary Pickford" in large letters on each.

Mention was made in this column recently of the scenario and ballad writing activities of Hiram J. McDonald, guardian of the American Theater's stage portal. Among the lyric gems which the author is said to have produced is one entitled: "Farewell, but Whenever You Welcome the Hour." This being the opening line of one of Thomas Moore's Irish melodies, given to the world over seventy years ago, leads us to fear lest Hiram should be haunted by the indignant ghost of the Celtic bard, striving to convict him of plagiarism.

GEORGE T. PARDY.

Mabel Condon Visits Lasky Studio for Mirror Issue October 14

COMING BURTON HOLMES FILMS

Burton Holmes, the world traveler and lecturer on travelogues, who has just returned from a ten weeks' tour of the far North, where he secured some unusual scenic pictures, has made some interesting plans for the Paramount Travel Pictures for the Fall and Winter season. These pictures are released weekly through the Paramount Pictures Corporation in single reel releases of "easy-chair-journeys-around-the-world."

Beginning with September, Mr. Holmes will take his fellow-journeyers to England, after having spent the hottest days of the Summer in the Alps climbing snow capped peaks and the like, and while on the English tour will visit the "Sunny South of England," from where the trip leads by auto through a more northern section, getting "Glimpses of English Town and Country," from where the travelers go to Glasgow and Edinborough and follow that with a visit to "Bonnie Scotland," only to leave that land to visit the homes of the Scotch-Irish and the land of the emerald. "In Old Ireland" Mr. Holmes has obtained, it is announced, some exceptional pictures which will soon be shown for the first time in this country.

Having then completed the tour of the British Isles a hurried jump will be made to "A Grecian Journey," and, after a stay in that vicinity for some time, the travelers will be given an opportunity of witnessing "The Olympian Games in Athens" and a "Marathon Day in Greece."

"Modern Egypt" is then visited and "The Real Streets of Cairo" form another trip, from where the journey takes the travelers "Round About the Pyramids," on which trip the following release is made up of a unique set of travel pictures under the title of "An Egyptian Round-Up." There are few more interesting places to visit in this vicinity of the world than "Up the River Nile," from where a "trip-for a-tip" is taken to "Luxor and Karnak," which is no other than traveling in ancient Egypt, ending the journey "On the Nubian Nile."

These journeys, as Mr. Holmes has routed them for each week, will carry him up to the end of December. He has a Christmas and New Year's surprise for exhibitors, he advises Paramount, in the form of a three-reel feature which will be the only authentic pictures of a certain class of people and their homes, their habits and modes of living, their customs and costumes, that have ever been presented in the United States.

COMING BRADY-MADE FILMS

William A. Brady, director general of the World Film Corporation, announces a number of coming releases.

The first on the list, the release date of which was Monday, was "Friday the Thirteenth," a dramatization of Thomas W. Lawson's famous novel with frenzied finance as its background. Robert Warwick is the star, and the "big" scene is a photographic reproduction of the floor of the New York Stock Exchange during a panic.

Clara Kimball Young, in "The Dark Silence," follows. This play is of the European war, in the sense that its story threads the battlegrounds and field hospitals of France.

"The Revolt," a drama of the great city, filmed from the stage play, will be acted by Frances Nelson and Arthur Ashley.

"The Gilded Cage," with Alice Brady as its star, illustrates the vicissitudes of a young girl reared in the pleasant and spiritual atmosphere of the convent, and suddenly plunged into the turmoil of life at court, a veritable bird in "a gilded cage."

In direct contrast is "The Man Who Stood Still," a simple comedy, and the first World-Brady picture in which Lew Fields is the star. Mr. Fields personates a warm-hearted, kindly old jeweler who "loses out" to more aggressive business rivals.

"The Hidden Scar," starring Ethel Clayton and Holbrook Blinn, is a modern drama of love nearly wrecked through a misstep in the past.

Robert Warwick, in "The Heart of a Hero," assumes the role of Nathan Hale, one of the heroic characters of our national history. The photoplay is made from the late Clyde Fitch's stage drama, "Nathan Hale."

Marie Dressler, in "Tillie's Night Out," contributes the first of the "Tillie" series for which she has been engaged as star by the World-Brady organization. Some of the funniest scenes are laid at Coney Island.

Alice Brady, in "Bought and Paid For," enacts the heroine of George Broadhurst's successful play, which had a long run at the New York Playhouse.

A new service has been established, called the Clara Kimball Young Service-World Pictures. This programme provides eight reissued pictures with this famous star, each re-edited and retitled and all prints new.

GERALD GRIFFIN IN FILMS

Gerald Griffin has been engaged for a prominent character part in Mabel Taliaferro's next picture. Mr. Griffin closed his house at Lake Maranacook and arrived in New York last week. He started work last Saturday.

J. E. Huey, who has been a salesman with the Dallas office since its inception, has been given the advanced responsibilities of the assistant managership of the Dallas exchange.

TRIANGLE COAST ACTIVITIES

The last scenes of "Rummy," starring Wilfred Lucas, have been photographed at the Fine Arts studio, and Director Paul Powell is about to start rehearsals on a scientific detective story written by W. E. Wing, author of "Sold for Marriage," and other Triangle productions. Wilfred Lucas will play the principal part, with Constance Talmadge opposite him. The supporting cast will consist of Winfred Westover, James O'Shea, G. M. Blue, F. A. Turner, and Doc Cannon.

Dorothy Gish has started on the opening scenes of a new Triangle-Fine Arts drama, called "The Best Bet," written by Tod Browning while the latter was a member of the scenario staff before assuming the responsibilities of a Triangle director. Miss Gish will be directed by George Siegmann, who has been associated with the Fine Arts studio since its inception. Opposite Dorothy will play Raymond Jerome Binder, who was recently engaged by the Fine Arts studio. The supporting cast will include Adele Clifton, Carl Stockdale, Loyola O'Connor, F. A. Turner, Joe Neery, and Tom Wilson.

The Spanish quarter of Los Angeles was searched for types to appear in the fiesta scenes in the Triangle-Fine Arts production, "The Defenders," a story of early California, starring Bessie Love. A Spanish barbecue, with dancing girls in costume, is one of the features of this production. An entire Spanish street, with buildings and a court, were built expressly for these scenes.

"The Rescuers" is the title of the two-reel Triangle comedy, featuring Tully Marshall, now receiving its finishing touches at the Fine Arts studio, under the direction of Tod Browning. Marshall appears as a crook who plays on the credulity of a callow-brained society youth to assist him in perpetrating a daring robbery, while the latter is under the impression he is rescuing a maiden in distress. Lillian Webster plays opposite Marshall. The other principals in the cast include Howard Gaye, Richard Cummings, and Jack Brammall.

ISSUING EDUCATIONAL BULLETIN

The Gaumont Company has started the publication of a weekly bulletin for the use of exhibitors, societies, schools and clubs desiring motion picture entertainment other than photo-dramatic. The bulletin will cover available material produced in Gaumont single-reel releases.

The preliminary bulletin, containing a list of subjects in "See America First" and "Reel Life," has already been issued. The weekly bulletin will give the contents of these current single-reels, and also of the current issue of *The Mutual Weekly*. By keeping a file of these bulletins, finding any subject that has been released by Gaumont in Mutual Service, will be only a matter of a few minutes.

The Gaumont bulletins are being supplied Mutual branch managers and, through the branches, they are distributed to exhibitors and others interested in film of this nature. With these three reels each week, the Gaumont Company has the special field well covered. "See America First," the scenic has also upon the same reel a humorous Gaumont Kartoon Komic, animated by Harry Palmer. *Reel Life*, known as the Mutual magazine in film, bears the same relation to the magazine that *The Mutual Weekly* bears to the newspaper.

FINISHING PICKFORD FEATURE

"Less Than the Dust," the first Mary Pickford vehicle to be released through the Artcraft Pictures Corporation, has, it is announced, some fifty important characters. Among the principal players will be David Powell, Frank Losee, Mary Alden, Mario Majeroni, Cesare Gravina, Francis Joyner, Russell Bassett, Walter Morgan, and Mercita Esmonde.

"Less Than the Dust" is based on a scenario by Hector Turnbull. It is a story of modern India, Miss Pickford playing a little English castaway. A complete city has been erected on Long Island and, it is announced, elaborate pains have been taken to obtain the atmosphere of the East. The feature is progressing rapidly and will be ready for release in October.

NATALIE ALT FOR FILMS

Natalie Alt, who will be pleasantly remembered for her work in "Adele" and later in "The Girl Who Smiles," will shortly be seen as a screen star. A prominent motion picture concern has been negotiating with her and it is expected that she will sign up soon. Lionel Hein is representing her.

UNITY'S S. W. EXCHANGE

Announcement is made that the Unity Sales Corporation has established its own exchange in Houston, Texas, to look after the distribution of "The Yellow Menace" and other features which are to be put out by the Unity Sales Corporation. A. G. Behring, Jr., is to be manager of this exchange and will handle all of Texas and Oklahoma.

MARIAN SWAYNE WITH ARROW

Marian Swayne has become a member of the Arrow Film Corporation's forces at Yonkers, N. Y. Miss Swayne has been associated with the screen for some time, having played a year with Blache and a year with Gaumont. She made her debut under the Howell Hansel's direction and, by the way, is now again working under his direction.

Selig

"IN THE HOUSE OF THE CHIEF"

A thrilling feature production of the Underworld, with **Eugenie Besserer,** Al W. Filson, Vivian Reed and Sidney Smith. Book through General Film *regular* service, on Monday, October 2.

THE SELIG-TRIBUNE

The World's Greatest News Film

Released twice weekly through General Film service, The Selig-Tribune coaxes 'em into your theatre on dull days and sends 'em away satisfied. The original posters and other ideas of The Selig-Tribune have been widely imitated.

"The Canbyhill Outlaws"

A Tom Mix drama of the Mexican frontier. Released in General Film service, Saturday, October 7.

"The Country that God Forgot"

A five reel drama with Tom Santschi, Mary Charleson and George Fawcett. *Watch for release plan.*

THE SELIG POLYSCOPE COMPANY

58 East Washington St., Chicago, Ill.

WILLIAM CHRISTY CABANNE

QUALITY FILM CORPORATION

645 West 43d Street, New York

J. W. JOHNSTON

FEATURE LEADS

Current Paramount Releases—OUT OF THE DRIFTS (Famous); THE MOMENT BEFORE (Famous); DESTINY'S TOY (Famous); THE ROSE OF THE RANCHO (Lasky); GOD'S HALF-ACRE (Metro). In Preparation—TRIANGLE FEATURES. Address Screen Club.

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